"Failures of the Stage," by Jno. Lynch

THE NEW YORK DRAMATIC MIRROR

MARCH 17, 1915 PRICE TEN CENTS

NAN HALPERIN

Photo by Floyd, N. Y.

Drama, Vaudeville, Motion Pictures

Harry Carroll, Miserya Cavendale and Lew Brice, who help to make "Maid in America" a dancing success

White, N. Y.

White, N. Y.

Persons and impersonations in Granville Barker's production of "The Man Who Married a Dumb Wife." From left to right: Lillah McCarthy as the Dumb Wife, Horace Braham, Eva Leonard-Boyne, Lionel Braham, Ernest Cossart, Arnold Lucy, Edgar Kent, Isabel Jeans and O. P. Heggie, who appears as the husband

White, N. Y.

Madge Saunders, a London Gaiety girl who is winning friends in New York by her performance of Daisy de Monthe in "Tonight's the Night"

White, N. Y.

Will Deming, Louise Drew and Grant Mitchell in an amusing scene from "It Pays to Advertise," one of the season's successes

Paul Thompson, N. Y.

An effective moment in the Washington Square Players' production of Maeterlinck's "Interior." The Players opened an auspicious season on February 19 with an interesting programme of four plays

White, N. Y.

Evelyn Vaughan who proved a winsome Mrs. Hickman in "A Mix Up"

UP AND DOWN THE RIALTO

THE NEW YORK
DRAMATIC MIRROR

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FAILURES OF THE STAGE

The Bitter That Mingled With the Sweet in the Careers of Some Famous Players

By JNO. LYNCH

QUITE a number of years ago I read a book of reminiscences written by John Coleman, the Englishman. It was an entertaining book, quite well worth reading, but what calls it to my memory just now is that Coleman divided his subject under two heads. The first he called "The Victors," the second, "The Vanquished." I remember that I thought, when I read the book, that "The Vanquished" had nearly a monopoly of all the interesting experiences. I presume that was the consolation vouchsafed to them for being forced to admit themselves losers in the perplexing game of life.

It is not my purpose to assume the uncongenial role of Sir Oracle. To call any man a failure must be always more or less presumptuous. Success is always relative, and there is assuredly such a thing as glorious failure. Nowhere is this more true than upon the stage. I think that the actor is at his best in times of adversity. For this he deserves full credit. There is something wrong with a man who does not admire a good loser. I wonder how much the name of George S. Knight means to the playgoer of to-day. Not much, I fancy, but in his time he was a very popular and well-known actor. I never see David Warfield without thinking of poor Knight. Warfield, to be sure, has had almost unequalled success, but, save for this very important fact, his life has not been unlike that of the older player. Both started their stage careers in plays that were hardly worthy of being called good burlesques, and both early felt within them the power to do better things. Both, too, gave up large and assured incomes to risk everything on the doubtful sea of their ambition. Why Warfield won and Knight lost is one of those not-to-be-explained things that serve to remind us that life cannot be reduced to an exact science. Knight's first and only serious play was called "Baron Rudolph." In it, like Warfield in "The Music Master," he played an intelligent German. But Knight's German was a young man low in the first part of the play, a wild, careless sort of a fellow, who, after a quarrel with his titled relatives at home, had come to this country, fallen in love, married, but positively declined to settle down. He was too fond of his beer, too fond of having a good time, and much too thoughtless of his own future or of his wife's welfare. She was compelled to leave him at last, and, when next we saw him, he had degenerated into a veritable vagabond, shaggy, foot-sore and ill, but with still an occasional gleam of his old humor and his old devil-may-care spirits, that made us love him even when we most disapproved of him. Then, in the last act, his estates had come to him, he had become the Baron Rudolph, and, like a true German, he had taken on a great deal of dignity with his new responsibilities. But Knight did not forget that the man who was now a baron had been a tramp. I remember that when he was the white-haired, aristocratic nobleman, he still retained a slight evidence of the limp that the poor wanderer had acquired while plodding his many weary miles upon the dusty highways. In such little touches as this, and, indeed, in his entire conception of the part, Knight proved himself a great actor and an earnest student. To say that it was masterful is not to speak too high praise.

But that unknown quantity, the public, would have none of it. George Knight without a grotesque make-up and a silly song was caviare to the general. He manfully struggled on to constantly dwindling audiences, but he had to give it up at last and return to his clowning. With this, popularity and prosperity returned to him, but the man's heart was broken and he soon died. I overheard him say once, "I offered them my best, and they demanded my worst." It has always seemed to me that a man could voice the death knell of his ambitions in no sadder words than these. And, let me add, as surely as David Warfield deserves his success, just so surely did George Knight not deserve the censure and neglect which were his portion.

Another case was that of Fanny Janauschek. When she first came to this country, shortly after the war between the states, she left all Europe disconsolate at her going, and she soon had all America at her feet. She was proclaimed a second Rachel, and her pathway was literally strewn with gold and roses. But she made the fatal mistake of liking us too well and deciding to stay here permanently. Let a foreign actor—of course, I speak of actors not calling English their native tongue—come and go at irregular intervals and America will be found an inexhaustible source of both money and fame. But if, deceived by this, the Continental actor decides to cast his lot with us and become a citizen of this country, the day of his disillusionment is close at hand. He will find that we can forget as easily as we can applaud. It was so with Janauschek. It was even so with Modjeska, although, happily, in a lesser degree.

Madam Janauschek deserved a kinder fate. Her right to be considered an artist of the rank is beyond question. Of physical beauty she had little, but one forgot that in the charm of her intelligence and the music of her wonderful voice. Her Lady Macbeth was a masterpiece, her Meg Merrillies was second only to that of Charlotte Cushman, and her Queen Katherine and Hortense were thoroughly satisfying. But all this would not pay the butcher and the baker. The critics universally admitted her worth, but the people would not go to see her. She made a brave fight against adversity, stranding in one small town after another, enduring almost every embarrassment and humiliation, and even actual privation at times. It was a long, long record of suffering.

Finally, in all kindness, an offer was made for her to appear in vaudeville. But the old lady spurned it. "What!" she exclaimed "shall I, who have had a laurel wreath placed on my brow by the hand of an emperor and have listened to the applause of kings and queens, consent to appear upon the stage between an educated donkey and an uneducated clown? Never!" Of course it was not quite fair to vaudeville, and it was throwing away the chance of an assured living, but, quixotic as it was, I cannot help feeling that it was rather a fine thing to do. The thought of this old woman, even in her great need, clinging so tenaciously to her ideals and refusing to lower her standards, is inspiring to say the least. The regrettable part is that it did little good. Janauschek was compelled to surrender at last. After a brief time spent in the Home of the Actor's Fund at Amityville, her poor, battered brain gave way, and her life was ended in an asylum for the insane. If I were asked to write her epitaph, I could think of none more appropriate than the old German one: "I will answer, dear God, when You call; but, I pray You, let me rest here a while, for I am very tired."

Perhaps I should deserve censure for mentioning the name of Charles Coghlan among the failures. My great admiration for the man's natural talents, and my regret that he never attained the full measure of his merits, must serve as my excuse. He was truly a great actor. No man since Charles Thorne has possessed his wonderful power of reserve, his ability to dominate the stage while, seemingly, doing nothing. And all his faults must be charged against his refusal to always do his best. He knew how to act, and generally did act, in a masterly fashion. But too often he sulked like Achilles in his tent, and gave slipshod performances that detracted from the great fame that should have been his. It is all too bad. And what tragedy there is in the story of his death and burial in a far-away town in Texas. Even there he could not find rest. The sea tore his body from its grave and cast it forth to find final sepulchre beneath its tempestuous waters. Fate could have selected no more appropriate grave for such a man as Coghlan.

What I have said about Charles Coghlan might be said to a lesser extent of Maurice Barrymore. Gifted, handsome, well-born and bred, he brought a rare equipment to the trade of acting. Perhaps he was too gifted. If he had been less of a wit, less of an accomplished man of the world, he might have been a greater actor. He was often spoken of as being something more than an actor. Undoubtedly this was true, but I think he would have won more lasting fame if he had bent all his energies to the accomplishment of success in one field of endeavor alone. After all, no man can expect to do more than this.

I remember one story about Barrymore which always amused me: It seems that two members of a certain club in New York had earned a reputation for great parsimony. In fact, to put it plainly, they were very stingy fellows. I don't intend to mention any names, but they then held, and still do hold, very prominent places on the stage. Well, it so happened that each of these worthies suffered an attack of appendicitis at about the same time, and each was compelled to go to a hospital and submit to an operation. During their convalescence they haunted the club at all hours and tired everybody out with their unceasing talk and their pointless questions. They were always willing to accept a given amount of hospitality, but it never seemed to occur

(Continued on page 5)

MADAME CRITIC

I HAD to rub my eyes as I watched the stage.

Surely, so many years had not passed since first I saw Mrs. Leslie Carter in "Zasa!"

And yet, of course they had, for wasn't I at the Colonial Theater and wasn't I witnessing a vaudeville bill? Whoever could have dreamed such a startling reality as Mrs. Carter in vaudeville. Yes, and she was enjoying herself, too, else she could not have applied so surely that broad touch which they all say is so necessary to *put it over* in the two-a-day. The comedy of "Zasa" was always done with exaggerated highlights, and those who know the play may protest against its further exaggeration, but the patrons of the Colonial did not find fault with its splashes of color. On the contrary, they couldn't applaud enough times to convince the Titian-haired lady of their approval. I counted ten curtain calls and then I stopped counting and just wondered.

Then I reached this conclusion: that Mrs. Carter to-day deserves the title "the American Bernhardt," bestowed upon her when she was our dramatic idol; that she stands at present as alone in class, as she did when the big dramatic scene was the demand. She doesn't have to have a big scene. All she needs is a play worthy of her talents and a manager who has sufficient mental strength to be able to manage her, for Mrs. Carter is a woman with ideas and a will of her own. Naturally, if she can convince a manager that she knows more than he does she is bound to run things—what woman wouldn't?—but when she finds a manager to hold the reins, then, and not until then, will our Bernhardt listen and act accordingly.

It is a shame that the right manager and the right play have not been forthcoming, and we all regret that this seemingly difficult combination, which once was Mrs. Carter's, is no more; for not until she acquires it again will she regain her former position on Broadway. In the meantime she has been making her name a power throughout the country. She has learned much of the shifting joys and sorrows of her profession—things which were practically unknown to her in the old days. But, I believe the hardships have helped her appreciation of things worth while. And if she should again discover that elusive combination, I am confident she would be the happiest person in the world, for she loves her work and the applause it wins.

MRS. LESLIE CARTER. *White, N. Y.*

The "American Bernhardt," Who Has Recently Made a Sensational Success in Vaudeville and Motion Pictures.

My visit to the Colonial was at the end of the week so that Mrs. Carter's tremendous reception could not possibly be accredited to enthusiastic friends of an opening performance.

As I said before, it was not easy to think that all these years had gone by since "Zasa" first set the whole country, and some foreign ones, too, talking. But there she was—the same Zasa with the wonderful, slender figure and lithe movements of youthful grace.

How had Mrs. Carter been able to avoid the *get-fat-quick* menace?

I am sure many of her associates would give much to know.

After the curtain fell for the last time I ventured to call.

There was no fuss and ceremony and long waiting; no retinue of maids and secretaries, and press agents, moving about in occupied thought, as had once been the case. The doorkeeper politely informed me that Mrs. Carter would see me immediately.

She herself stood in the door of her dressing room and extended a welcoming hand. Her glowing red hair has lost none of its unique beauty, and her personal magnetism reaches out to you before you even take her hand.

I shall never forget the first time I met Mrs. Carter. It was during a rehearsal of "Du Barry," after the regular performance. She wore a pink negligee jacket which seemed to send a challenge to her brilliant hair and caught my eye at once. Certainly not an artistic color appeal. But when she greeted me I realized that only one other woman possessed such a magnetic personality—Madame Sarah Bernhardt.

The same thought came to me the other evening at the Colonial as I saw Mrs. Carter again at close range after such a lapse of time. When she talks she expresses herself with the vivacity of a young girl with perfect enunciation and, off stage, a slight Southern accent not noticeable when she is acting. She is the personification of the joy of living. Then when one touches upon something related to the great climax in her professional career, a pervading sadness settles on her face. But it doesn't last long. A change of subject brings a change of emotion, and her face radiates once more the sunshine which underlies.

"I like vaudeville," she said; "*they* are so enthusiastic. And moving pictures! I love them. You have no idea what a sensation I had when I first saw myself on the screen. It was the strangest feeling. There I sat and yet there I was on the screen. It seemed like a curious dream to watch myself walking and talking, and yet I couldn't hear what I was supposed to be saying."

We chatted of Mrs. Carter's life abroad. She owns a beautiful home outside of London, and had prepared to return to it when the war prevented. She was one of the passengers on board the *Olympic* when that vessel sailed from New York on what was planned to be her final voyage, but the *Olympic* returned to port and so did Mrs. Carter. Then she decided to wait a while, and so entered vaudeville. Mr. Payne is in their English home at present. Mrs. Carter spoke of him in the most appreciative terms.

Just then, Mr. Hamilton Revelle, who plays Bernard Dufresne in "Zasa," stopped at the door to say good-night.

Mr. Revelle was the original Cossé in "Du Barry," and Mrs. Carter is delighted to have him with her now. Besides being a splendid actor, Mr. Revelle is one of the handsomest young men on our stage, and Mrs. Carter is fortunate to have him as the lover in "Zasa," for as a rule even the biggest women stars in vaudeville content themselves with leading men who can not usually be classed even as goodlooking, much less as fine actors.

"Isn't it just like old times," remarked Mrs. Carter, "when you see Cossé?"

"Yes, just like old times," assented Revelle.

"Only——," I said involuntarily, then stopped. But that rapid-fire thinking machine under the crown of burning hair caught the continuance.

"Have you seen *him* recently?" she asked in a reverential tone.

I looked up inquiringly.

"Mr. David," she added, with a sudden sadness in her wonderful eyes, now grown deep and dark.

What a world of reminiscence fortified that simple name, "Mr. David." In it lay the tenderness of the disciple for the master, the forgetfulness of one who can never forget—appreciation and gratitude, for all that she had become through the magic of that name.

"How—how does he look?" she asked in hesitating tones. "I haven't seen him in so long—so very long." Her voice seemed to come from the distance. Surely the wonderful independent creature before me was not speaking.

"Just about the same," I answered.

"Ah, I might have known it," she said. "He will always be young, always wonderful—a great genius. The years can not touch him. How I wish he might see me in this act from 'Zasa.' Only I wouldn't like to know that he was there until afterwards."

There spoke the pupil's reverence for the master.

"Did you see that interview in a recent Sunday paper in which he said that all I needed was the right kind of play?"

She lapsed into thought.

"He understands everything," she added.

"What a wonderful thing it would be," I said, "if, after all, you should be under his management again. Stranger things have happened, you know."

"That is true," she replied, "but——" She shook her head. "I do believe, however, that there is a play waiting for me and I shall find it soon and come back home again and stay for a long time. Haven't I worked hard and faithfully? Surely, there must be some reward. Although my disappointments have been many they have not embittered me. I can still laugh and hope, and when I find that play all my troubles will be over. New York was always so kind to me. I shall never forget my opening night in 'Kassa!' To listen to such applause again—is worth the long wait.

"Please tell the big world that I appreciate every kind word and bear no resentment toward anyone."

Then Revelle and I left her.

"Isn't she wonderful?" he asked. "How can New York get along without her? No matter whether she has a good or a bad play—she's Carter—that should be sufficient."

And he is quite right.

MADAME CRITIC.

STAGE-STRUCK GIRLS

[*Following is a copy of Julia Dean's reply to "stage-struck" girls. Miss Dean had over a thousand inquiries in response to her offer to advise girls who seek a career upon the stage.*]

Your letter has reached me. I am glad to advise you, but it is not my intention to advise those who have already begun, as their plans are more or less definitely fixed. To the beginner I suggest much careful thought before entering an already overcrowded profession, which, at its best, is full of heartaches and bitter disappointments. As to the moral side: there may be more temptations, but the girl who goes down under them would do so, probably, in any walk of life she might choose.

No girl who has not a home to go to during the off seasons or an income sufficient for her needs during those times, should attempt to go on the stage. It is very uncertain work and the salaries paid to beginners are small. The money earned the first few years will scarcely pay for one's wardrobe. But any other art, or even trade, must be acquired by the expenditure of money; so if one regards the first few years as a sort of schooling, or course of tuition, the capital drawn on is well invested. But, having decided firmly that you must enter our ranks, find a good stock company with an experienced director and play parts. Acting can only be learned by experience.

Every accomplishment and grace one possesses is of value on the stage. The most important quality of all is a clear enunciation and good diction. Many an otherwise excellent actor or actress is ruined by a provincial accent. Try and obliterate all traces of Maine, or Texas, or Iowa, or Brooklyn. By this I do not mean affect a so-called English accent, but find a standard of *pure* English. Watch and listen to our best actors. There will be found no accent in the voice of Sir Johnston Forbes-Robertson, nor Miss Julia Marlowe. Go to the theater all you can—you can even learn from bad acting—*what to avoid*. Study those things which add to your grace. Dancing, fencing, etc. Read broadly and watch people.

I have referred to this as an overcrowded profession. There is none more so. The competition is heartbreaking. I advise almost any girl not to go on, but there are some who have the "call" so strong that it will not be denied. If you are one of these, of course, you are bound to go on in spite of my prudent warning. To you I wish God speed.

Personal

DOWNING.—Mrs. Robert Downing will make her appearance in vaudeville to-morrow evening at the Garrick Theater, Wilmington, Del., in a one-act comedy-drama of her own writing, "Not Wanted." Mrs. Downing is the wife of a one-time popular actor who entered the pulpit a number of years ago, but has never lost his respect for the stage and manfully stands for good, clean plays, and therefore sanctions his wife's undertaking. None was more famous for years in "The Gladiator" and other standard roles than Robert Downing.

MISS MADGE LESSING. White
Who, After an Absence of Ten Years, Is Making Her Reappearance on Broadway in "Fads and Fancies."

HALPERIN.—In less than half a season Nan Halperin, the season's discovery, has established herself as a New York vaudeville favorite. A few months ago she came out of the West quite unknown and unheralded and, in almost a single week, became the talk of Broadway. Miss Halperin's charming skill in characterizing a song emphatically stamped her as an artiste of striking promise. Then she came to the Palace and conquered. A few weeks later Miss Halperin returned for a special engagement and her name was in the electric lights which flash down upon Longacre Square. Already Miss Halperin is close to stardom. The cover picture is from an interesting series of character studies by Floyd.

RALEIGH.—Mrs. Cecil Raleigh, who was seen in the earlier part of the season in New York in "Consequences," has been re-engaged for her old part of "Night" in "The Blue Bird," at the Manhattan Opera House. Mrs. Raleigh created the part in the London production, and played it over four hundred times.

ROOK.—Helen Rook, who has been on the stage less than eight weeks, made her debut at the Winter Garden yesterday afternoon as a principal in "Maid in America," succeeding Blossom Seeley. Miss Rook recently made her first appearance on the stage at a Delancey Street theater in a singing act, and her success was so sensational that managers immediately began to compete for her services.

"ROSEMARY"

In after years, when faded lies youth's rose,
And children's children cluster 'round my knee,
When in the hush that follows evening's close
They beg a tale of other days from me;
I'll draw a picture of these glad young days,
And live again each cherished memory,
Forgetting not to tell, among the plays:
"I saw John Drew, as he played 'Rosemary.'"

I saw John Drew as he played "Rosemary,"
When problem plays were quite the newest thing;
'Mid "vampires" and each flaunting comedy,
It lingered like a fragrant breath of spring.
When moving pictures were the latest craze,
When "artists" ragged each classic symphony,
There came a play of sweeter, cleaner days;
I saw John Drew as he played "Rosemary."

A. C.

"The successful actress is she who can meld a square deal to her ideal."—Marguerite Skirvin.

FAILURES OF THE STAGE

(Continued from page 3)

to either of them to respond in kind. Needless to say, they were not particularly popular.

These two economists were seated in the club one day, engaged in one of their endless discussions. No subject was too deep or profound for them. They would ring the changes on their theories until the weary listener drooped from exhaustion. Obviously they were generally left pretty much to themselves, but Barrymore happened to unwittingly stumble in upon them this day, and they at once pounced upon him.

"Come here Barry!" one of them cried. "We are discussing a very important matter, and we want your opinion. What part of a man's anatomy retains consciousness longest? Is it the brain, the heart or the lungs that dies last? In short, just where do you think a man's soul is located?" Barrymore looked them over from head to foot before he answered slowly and without the ghost of a smile:

"These obtuse questions are a little too deep for me, but, since you ask and judging by what I now see before me, I do not hesitate an instant in saying that beyond question of doubt, the soul is located in the vermiform appendix."

The list is by no means complete. Did space permit, I could tell of Hortense Rhea, another credulous foreigner who trusted to our loyalty and reaped disaster; of E. J. Henley, brother of the poet, a master of horror and intensity—a veritable Poe of the stage; of Margaret Mather, beautiful and ambitious, but lacking the education and innate refinement so essential to the proper portrayal of Shakespeare's heroines; of young Alexander Salvini, who died, poor boy, before he had really begun to live, but not too soon to have shown himself the worthy son of a mighty sire. I could tell, too, of Sheridan, who was a better Louis XI than Irving ever thought of being; of Mrs. Scott Siddons, kinswoman of a great theatrical family, but never quite able to achieve greatness herself; and of many, many others. But why pile on the agony? Failure is, after all, but success gone sour. And it is assuredly more our common heritage than success. No man quite escapes being compelled to swallow, at least a morsel, of this bitter food. Should we not, then, be very gentle and kindly in our judgment of the losers; and, should we who love the stage, not rejoice that, while its roll of the defeated is a long one, it has very seldom become a record of dishonor?

WIT AND WISDOM FROM STAGE STARS

"An optimist," defines Dallas Anderson, "is an actor who strives not to reach the top because he wants to be with his friends."

"It is better to be satisfied with half a loaf than to loaf all the time," is the conclusion of Marguerite Herts.

"It is easy to make a fool of an actor, but to make an actor of a fool—that is impossible," Whitford Kane says.

"There are many who excel in their professions who are rank failures in their profession," Clara Blandick insists.

"About the only exercise some managers get," Olive Briscoe declares with a wink, "is in jumping their contracts."

"Some amateur actresses are very bad," Louise Randolph declares, "and the others are not very."

"The actor who waives his rights may eventually be found among the lefts," Hilda Englund predicts.

"Our best friend is he who will tell us of our faults—but he won't be long," Ethel Wright says.

"Angels rush in where a regular manager will fear to tread," Harold de Becker paraphrases.

"All actresses are clothes observers," facetiously observes pretty Lillian Keller.

"Few actresses are as bad as when they appear," Wallis Clark comments.

Who can describe magnetism? It may betray itself in the sweetness of voice, in the look of the eye, in a smile, in an abrupt gesture. For instance, think of Adelaide Neilson. She was like the blood-red rose, pulsating with life, feeling passion—a complete expression of all that is inspirational in art.—BELASCO.

The lyrical pathos and the contemplative thought, the epic event and the plastic form—when borne and penetrated by the living principles of the action, are so essential a part of the real drama, that it is only their equal consideration, as points of the representation equally entitled to attention—that constitute the truly dramatic style.—ULRICI.

Too much is said about an actor's fire! It has been disputed whether an actor can have too much fire. When those who hold this opinion adduce, by way of evidence, that an actor is vehement, or, at least, more vehement in the wrong place, perhaps, than circumstances require, those who maintain the contrary are justified in asserting that the actor manifests not too much fire, but too little sense.—LESSING.

POPULAR MANAGERS

J. Dan Pilmore, manager and part owner of the new fireproof Franklin Theater, of Saginaw, Mich., pronounced to be the most substantial, beautiful and complete in any city of the United States of 50,000 population, is a native of Michigan, and now fifty years old. The latter part of his life, for twenty years, has been devoted exclusively to theatrical business. He conducted a campaign in Lansing, Mich., through carnivals and other amusement entertainments with a view of constructing an Elks' Temple and through his efforts in that respect turned over to the lodge, which rewarded him with a life membership engraved upon a plate of gold in recognition of his services, the sum of $10,000, the commencement of a building fund, which resulted in the building of the Franklin Theater at a cost of $40,000. Mr. Pilmore is a Thirty-second Degree Mason and is widely known for his generosity, liberality and charity. His success in life has been attributed in a large measure, he frankly admits, to the persistent, earnest and valuable co-operation of his wife. At every performance given in his show house this helpmate is found in the orchestra at the piano.

J. DAN PILMORE,
Manager of the New Franklin Theater, Saginaw, Mich.

ANTHOLOGY OF THE STAGE

Ordinarily men entertain a very erroneous notion of criticism, and understand by it nothing more than a certain shrewdness in detecting and exposing the faults of a work of art.—SCHLEGEL.

Neither to weep nor to laugh, neither to admire, nor to despise, but to understand, are the characteristics of the scientific mind (and hence of the critical mind), according to Spinoza.

The most valuable critic is the critic who communicates sympathy by an exquisite record of his own delights; not the critic who attempts to communicate thought.—PROF. DOWDEN.

The object of the theater is not to teach us what this or that particular person has done, but what every person of a certain character under certain circumstances would do.—LESSING.

A true actor will show you many different persons, but in one respect they will be the same—and ought to be the same—in the pervasive and dominant attribute of his own genius.—WILLIAM WINTER.

I would recommend the practise of the ancient poets, who were very sparing of their public executions, and rather chose to perform them behind the scenes, if it could be done with as great effect upon the audience.—ADDISON.

Alas! the plain English is that his (Booth's) illustrious name and fame and the tradition of his art are all that is left to the American stage, which today is trodden only by the spirits of departed actors, of whom all but him are practically forgotten.—HENRY AUSTIN CLAPP.

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'FRISCO CAN'T GET CONEY

IF THE Western Continent were not rock-ribbed and ocean-bound it would be lopsided, and the center of gravity in the lean-over would be San Francisco. The Golden Gate is wide open and will remain ajar while the flowers that bloom in the spring are giving out their fragrance, and during the good old Summer time, and in the blending of autumnal glories. Thither, in the seasons enumerated, will wend the theatrical profession that will soon be out of the running on this side and in the Middle West. The advance guard is already on the spot.

The Midway of the Panama Exposition is called The Zone. Along the course even now are gathered the dancers, all sorts, of course, the cabaret songsters, the wonders of toyland, the diving girls—Neptune's Daughters they are called—imitation chasms of the Grand Canyon of Arizona, subterreanean China, mining camps, bucking burros, real stampeding steers, Irish villages, Geisha girls, the ballyhoo and the spieler. Indians, too, in their paint and garb as seen by artists and poets. We read, also, of an aggregation of freaks who came early. The museums in circus side-shows of the country have been depleted. The San Francisco *Rounder*, a publication devoted to amusements, has a column of the various types of freaks on the Zone. The handcuff king, the escape artist, Rube the magician, the telepathist, the hypnotist, the globe-trotter, the talky trickster, the dextrous card manipulator, Chinese magic, silk magic, comic magic, regular magic, juvenile magic, and every sort of magic which an exposition zone can breed.

Looking about us, meaning the country between New York and Chicago, we find the legitimates of the stage finishing up, arranging to take their pilgrimage within the next few weeks for the big play-houses in the city that has forgotten its quake and its tremors. What is in store for New York, Boston, Washington, Philadelphia and Chicago? What will remain in these cities to amuse the stay-at-homes?

Well, the Metropolis has Coney. No Panama Exposition can make a Sahara of Coney Island. It will flourish with its wonders and gypsy sorceresses and its "red-hots" when the flats of Jersey no longer grow mosquitos and weeds, and long after the returned New Zealander has quit twirling his thumbs on the gnarled girders of London Bridge. The word builder who tells us that there will always be green valleys in Thrace may have overworked his imagination, but there will always be Coney, the summer playground of New York.

Go to, Panama Zone! The stay-at-homes of the Metropolis and its neighbors, including Chicago, will come hither and New York will lead them listening, seeing and hearing down to Coney by the sounding sea. Nevertheless, San Francisco, "good luck have thou with thine honor."

IT DIDN'T PAY

WALLACK'S Theater didn't pay, therefore it must be pulled down. In the glister of its glory it was the playhouse where distinguished people went, they who had the first-night lust. It was where LESTER WALLACK grew and expanded as a celebrity. But it didn't pay. A. M. PALMER, in his time a managerial wizard, tried it, but it didn't pay. Neither did his famous old house, the Union Square.

If you can resurrect an octogenarian who liked such things he may point out the site where EDWIN BOOTH erected a temple to that for which he labored. He played his parts on its stage. But it didn't pay.

Scurrying down to the moment, we stand in the shadow of RICHARD MANSFIELD. He staged and played Richard III as none other in his generation staged and played it. But it didn't pay. Quitting New York, stop over in Chicago. JAMES H. MCVICKER, actor, manager, gentleman, a citizen honored by the people who loved him. He built a house to which he brought the theatrical lights of two firmaments. It didn't pay. He was hardly cold in the ground before the fine old temple was turned over to vaudeville at cheap prices.

It didn't pay—equivalent in the drama to Ichabod.

There is a school rampant in the time in which this is written that preaches the doctrine that success is what wins. It is a fine commercial thesis. But because a man or woman or a business didn't pay in dollars is no evidence that they didn't pay, if you apply any other than the financial acid test.

WALLACK, BOOTH, MANSFIELD, MCVICKER may not have left enough of this world's increment to start a lawsuit, but they didn't fail in their efforts to leave something that did pay. The good they did was not interred with their bones. They showed the way. They are the light-houses now of the dramatic headlands. Theirs are the voices that are calling in the present hour. What they did is paying dividends to-day, just as what "the only SHAKESPEARE" did is paying, and ever will, "to the last syllable of recorded time," although every manager is a Missourian when you suggest a SHAKESPEAREAN repertory.

Years ago a hungry, strolling company of players stopped in a prairie town village in a Middle West State and played "East Lynne." There was no theater in the town. The properties were erected in the court house that was a harbor for rats and bats when court was not being held. The company stranded the very next day. Some of the playgoers who cried over the tear-starter were interested in town-sites. They killed off the snakes in the grass of a remote spot—and "started" a town. They called it East Lynne. The play didn't pay. But the village grew and spread and became a trade center. Oh, yes, it might have grown if it had been named Katydidville. But it was the play that didn't pay which sowed the seed. Particularly in the field of the drama should the sentence, the expression, "It didn't pay," be reconstructed. Ask OSCAR HAMMERSTEIN.

WARNING!

Members of the profession are warned against the misuse being made of MIRROR stationery by persons not connected with the paper to communicate with players at various theaters for the negotiation of loans and seats to performances. It is hoped that all such requests will be emphatically refused and the names of the applicants sent to this office. Requests for seats come direct from the editorial department in the names of the responsible editors. Members of the business staff who have business with players behind the scenes can be identified by their cards bearing a facsimile print of the MIRROR heading.

BOOK NOTES

"WAR BRIDES," a play in one act, by Marion Craig Wentworth. The Century Company, New York. 50 cents, net.

The vibrant and gripping little playlet, in which Madame Alla Nazimova is now appearing in vaudeville, has just been published in book form.

Marion Craig Wentworth's one-act play has created more than passing comment. It is a suffrage plea and a protest against war. Let the women have a voice in the government, and there will be no war, is Mrs. Wentworth's message. "If we can bring forth the men for the nation," she says, "we can sit with you in your councils and shape the destiny of the nation, and say whether it is for war or peace we give the sons we bear; . . . the day will come and then there will be no more war."

"War Brides," in dramatic effectiveness, is the best native playlet ever produced in the varieties. It is published in attractive form, with photographic illustrations from the variety production.

MISS BONSTELLE'S STATEMENT

MR. FREDERICK F. SCHRADER, *Editor of* THE DRAMATIC MIRROR:

Knowing that THE DRAMATIC MIRROR has always stood for accuracy, I wish to call to your attention two mis-statements that recently crept into its columns, probably unnoticed as they slipped by the copy reader.

One was that I had formerly been leading lady of the Northampton Players at the Municipal Theater. This error, doubtless, grew out of the fact that I am one of the directors of the theater, and also once gave my services for a special presentation of "The Dawn of a To-Morrow" for one week last season.

The other inaccuracy may have been due to your type setter. In the course of an announcement of the Bonstelle Players here in New York city, mention was made of the Northampton Players, who were erroneously referred to also as the Bonstelle Players.

Thanking THE MIRROR for its appreciation and interest in our efforts,

Very sincerely yours,
JESSIE BONSTELLE.

March 5, 1915.

A HELP TO STUDENTS

FREDERICK F. SCHRADER, *Editor* DRAMATIC MIRROR:

SIR,—For a year and a half your publication has been on the table of Wallis School of Dramatic Art, and our students have found it an immense inspiration and help in their work. We find it a great stimulus to dramatic thought and study, and an aid in judging productions coming this way.

MISS PEARL HALL,
WALLIS SCHOOL OF DRAMATIC ART, LOS ANGELES, CAL.

EDITORS' LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking on the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if possible in THE MIRROR office. No questions answered by mail.]

OSCAR MORGAN, Newark, N. J.—Rita Gould is in vaudeville on Loew's time.

"DENVER," Denver, Col.—Don't know where Billy K. Wells is playing.

J. J., Estes Park, Colo.—The business address of Phipps and Kinkaid, Inc., is 220 West Forty-second Street, New York city.

NELLIE NEALSON, Wheeling, W. Va.—Write Miss Eugenie Blair, now playing "A Fool There Was"—see Dates Ahead in THE MIRROR.

MARY ALLEN, Youngstown, O.—Mr. Godfrey Mathews can be addressed care of Greenroom Club, 139 West 47th street, New York city.

WESTERN BOY.—Mr. Robert Edeson is at present playing for one of the large moving picture companies on the Pacific Coast.

WM. READERS, ROCHESTER, N. Y.—Miss Watson's full name is Evelyn Watson-Wendall. Either leading lady or leading woman is correct.

L. L. M., BROOKLYN.—Emily Ann Wellman is still playing the leading feminine role in the Chicago company of "On Trial."

E. R. G., NEW YORK.—Address George Alison, care of The Players, 16 Gramercy Park, N. Y. C. (2) The Schenley Players at Pittsburgh have closed their season.

WASHINGTON SUBSCRIBER, Washington, D. C.—For photographs desired, address White, photographer, 1341 Broadway, New York city.

INTERESTED, PHILADELPHIA.—Bernard J. McOwen was formerly a member of stock organizations in Indianapolis and Rock Island, Ill. He has also toured in a production entitled "The Little Homestead."

H. W. ROAS, Brantford, Can.—The Liebler Company produced "The Squaw Man," in which William Faversham appeared some years ago. As the Lieblers are not now in business, would suggest that you write the author of the play, Edwin Milton Royle, in care of the Lambs Club, New York city.

F. DENTLER, TORONTO.—The names of the actresses playing the title role of "Peg o' My Heart" in alphabetical order are: Company A, Florence Martin; Company B, Peggy O'Neil; Company C, Elsa Ryan; Company D, Doris Moore; Company E, Dorothy Mackaye; Company F, Marion Dentler. Company G, with Evelyn Hall Varden, has closed.

J. V. MAGUIRE.—The MIRROR has bound volumes of all its back numbers, and is not interested in a proposition to buy; but it may interest some of its readers to know that you are willing to dispose of your Mirrors for 1912-13-14 and 1915 at the regular newsstand price of 10 cents a copy. Anyone wishing to complete his files can address our correspondent at 479 Sixty-second street, Brooklyn, N. Y.

BOB. LEE, SYRACUSE, N. Y.—George Le Guere has played in "The Man from Home," "The Invader," "Lola from Berlin," with the Majestic and the Pabst Stock companies, and is now with Geo. Kleine's M. P. Co. in "The Commuters." Robert Adams is with the Bonstelle Stock, West End Theater, New York city, and was with the Baker and the Cook Stock companies. Don't know about Wm. Macauley.

MARRIED

Miss Ruth Ural Hill, of Detroit, and William C. Dunaire, of Fairmont, W. Va., were married March 9, in Marion, O., by Justice Charles Gompf. The ceremony was witnessed by a number from the "(Ir) of My Dreams" company, of which the bride and groom are members.

Hazel V. Cameron, a member of the chorus of "Dancing Around," was married on March 4, to Arthur McCarty, a wealthy young man of Philadelphia.

DIED

JULIA MOONEY, who achieved quite some fame a few years ago through her selection as the most popular "Pif, Paf, Pouf" girl, and was awarded a trip to St. Louis Exposition in consequence, died March 6 at her home, 173 West Ninety-fifth Street. She was the wife of Kenneth B. Merrill. Her last engagement of note was with her sister, Flynn, in the Gus Edwards's vaudeville version of "School Days."

ANDERSON PLAYERS QUIT

Light Opera Co., Composed of Prominent Players, Suddenly Closes, Owing to Empty Houses

LOS ANGELES, (*Special*).—The G. M. Anderson Players, who have been presenting revivals of musical comedies and light operas at the Morosco Theater, have been compelled to end their engagement owing to lack of patronage. In spite of the prominence of the cast—among the players were May De Sousa, Percival Knight, Anna Wheaton, May Boley, Roland Bottomley, with George Marion as director, and the general excellence of the productions—the public could not be attracted, with the result that the loss for the first month is said to have been upwards of $10,000.

Manager Sam Bork, who assembled the company in New York, said that his policy was directed by the belief that Los Angeles wanted only high class productions, and that the test has proved bitterly disappointing. The company has been taken intact to San Francisco.

MISS ANGLIN ACCEPTS

To Head Shakespearean Players in Tercentennial Festival—Salvini May Join Company

As a result of negotiations begun in January, Margaret Anglin has accepted an invitation from Percival Chubb in behalf of the Pageant-Drama Association of St. Louis, to organise and head a special company of Shakespearean players to appear in a festival to celebrate the Shakespearean Tri-Centenary of 1916. The first of a series of performances will take place in May in Forest Park, St. Louis. The numerous choruses, singers, dancers and hundreds of supernumeraries required will be assembled locally in each of the cities included in the Tri-Centenary festival. Miss Anglin will have her own individual Shakespearean season a month prior to this. Her productions will be from designs suggested by Charlotte Porter and will be executed by Livingston Platt.

Miss Anglin has received several letters from Signor Gustavo Salvini, expressing a particular desire to be associated with her on an American tour. She hopes to arrange for his appearance. In this event he will play Othello, a role in which he is considered the equal of his father.

NEW PRODUCING FIRM

Ned Wayburn, Inc., to Present Farce Entitled "She's in Again"—Revue Also Planned

Ned Wayburn, who for many years has been prominent as a stage director of musical pieces, is to enter the field of legitimate production. Under the name of Ned Wayburn, Inc., a farce entitled "She's in Again," adapted from the French by Tommy Gray, will shortly be presented. Taylor Holmes and Ada Lewis are said to have been signed for the principal roles. The play is based upon Paul Gavault's "Ma Tante d'Honfleur." Sydney Blow and Douglas Hoare adapted it for the English stage, and it was produced at the Vaudeville Theater, London, as "My Aunt," where it was a big success.

A new musical revue with music by Louis A. Hirsch and book and lyrics by Tommy Gray, is also scheduled for presentation. The productions of the new firm will be routed through Klaw and Erlanger.

TO GIVE GREEK PLAYS

Barker to Give Outdoor Performances of Classic Plays at Close of Present Season

Granville Barker and Lillah McCarthy have announced their intention of presenting in New York and elsewhere outdoor performances of three Greek plays. The season of classic dramas which includes "Iphegenia in Tauris," "Trojan Women," and "Alcestis," will begin at the close of their repertory engagement at Wallack's.

WRITER WEDS ACTRESS

Samuel Hopkins Adams, novelist and magazine writer, and Jane Peyton, actress, were married on March 11 at No. 4 West Fortieth Street, the home of Miss Josephine Wright Chapman, a friend of the bride. This is Miss Peyton's fourth marriage. Her first husband was Dr. Robert Curtis Brown, of Milwaukee; her second, Arthur C. G. Weld, musical director, who was killed last Fall in an automobile accident, and her third Guy Bates Post. The latter marriage was annulled last February.

Mr. Adams is at present on the editorial staff of the *Tribune*. He is a member of the Players. It is Mr. Adams's second marriage, his first wife having been Miss Elizabeth Noyes, of Charlestown, W. Va.

AMERICAN PLAYS FOR LONDON

Messrs. Grossmith and Laurillard, who at present are the proprietors and managers of "Peg o' My Heart" and "Potash and Perlmutter" in London, have completed arrangements whereby they will take back with them five plays which will be produced in London under their management. The plays in question are "On Trial," "Under Cover," "The Dummy," "Potash and Perlmutter in Society," which is a sequel to "Potash and Perlmutter," and "The Song of Songs." They have also contracted for a new musical comedy production for which the music will be supplied by Frank Tours and Jerome Kern.

PLAN SCOTTISH THEATER

Home Rule Association Issues Appeal for Co-operation for Play Producing

The Scotch in New York do not intend to be outdone by the Irish or any other nationality when it comes to the advancing the standards of dramatic art. A movement has been begun by the Scottish Home Rule Association for the establishment of a Scottish Theater of America.

A letter recently sent out by Marion A. Smith of No. 480 Central Park West, Corresponding Secretary, contained this appeal:

"No people have a stronger imagination and none greater intellect than the Scots—two qualities which are essential to the development of dramatic art. It is to be hoped that so great an interest may soon be aroused that plays under the direction of Duncan Macdougall may be given by Scottish people until they reach such productions as that of 'Rob Roy.'"

OLCOTT IN COHAN PLAY

To Appear Under Management of Cohan and Harris in New Musical Comedy by George M.

Chauncey Olcott, who has been winning hearts about these United States for several years as the hero of romantic comedies, has transferred his allegiance from Henry Miller to Cohan and Harris. Under their management he will appear next season in a new musical comedy by George M. Cohan. The piece, which will have an Irish background, will furnish Mr. Olcott many opportunities for his singing abilities.

DEATH OF MAX C. ANDERSON

Max C. Anderson, one of the best-known and wealthiest theatrical men in America, died at his home, 88 Central Park West, on March 5, after an illness of several weeks. At the time of his death he was an officer and director in many corporations and was reputed to be worth $10,000,000. He was vice-president of the Western Vaudeville Managers' Association of Chicago, which controls over three hundred theaters in the Middle West, and was treasurer of the B. F. Keith Greater New York Theaters Company. He was one of the organizers and formerly vice-president of the Shubert Theatrical Company. Up to six years ago he was managing director of the Hippodrome, which he operated with the Shuberts under the name of the Shubert-Anderson Company. With Henry M. Ziegler, Mr. Anderson was interested in theaters in Cincinnati, Indianapolis, Columbus, and Dayton. He also had extensive theater interests in Chicago.

He was born in Europe in 1860 and came to this country when a small child. He is survived by a widow, one brother and two sisters.

SUCCESS OF MEXICAN DRAMA

CHIHUAHUA, MEXICO (*Special*).—Friday, Feb. 26, the Weimer-Ruanova Comic Opera company made its debut at the Centenario with the Spanish version of Verdi's "Traviata." Since then the "S. R. O." sign has been hung out at every performance. The company achieved an artistic triumph in its presentation for the first time in this city of a revue which has proved a great success in Spain and the cities of South America, "Latin Muses." The Maria del Carmen Martinez Dramatic Stock company, playing at the Teatro de los Heroes, has recently been staging native Mexican dramas, such as "Chucho, el Roto," and other productions of struggling native playwrights, the first manifestation of a really Mexican theater in its national sense. The management has met with great success in following this policy.

The M. P. shows have been running to good houses. Manager Symons, of the Cine Club, has inaugurated the policy of alternating pictures and vaudeville acts. Continued peace in this section of the country spells prosperity for the showmen.

HARRY B. ORR.

GUY DU MAURIER KILLED

A dispatch from London states that Guy Du Maurier, son of the late George Du Maurier and brother of Gerald Du Maurier, the actor-manager of Wyndham's Theater, has been killed in France where he had been serving as Lieutenant-Colonel of the Royal Fusiliers.

Lieut-Col. Du Maurier's death is an ironical trick of fate. He was the author of the play, "An Englishman's Home," based on an imaginative invasion of Great Britain by Germany. The play was a great success in England. He was fifty years of age and had been for thirty years in the army.

TO HOLD MONSTER BENEFIT

The Agents' and Managers' Theatrical Association, which is made up of the executives of all traveling theatrical companies, is arranging to hold a monster benefit at an early date, in order to raise funds for those of its members in distress. At a special meeting held March 8, Fred. B. Williams was appointed general manager and promoter for the benefit. In respect to orders for tickets and donations Mr. Williams may be addressed at 1431 Broadway, Room 212, care of the A. & M. T. A.

The benefit will be held at the Grand Opera House, the free use of which has been offered by Klaw and Erlanger. The program will shortly be announced.

BARRIE'S NEW REVUE

Author Burlesques the Revue in Similar Production—Gaby in Chief Role

Charles Frohman presented last night at the Duke of York's Theater, London, the much discussed revue written by Sir James M. Barrie for Gaby Deslys. It is the first revue ever written by Mr. Barrie, and consists of two parts: "Rosy Rapture," which has for a sub-title, "The Pride of the Beauty Chorus," and "The New Word." In "Rosy Rapture," which is a burlesque of the modern revue, are such scenes as "How to be Happy Though at Home" and "The Supper Club of the Receding Chins."

TO REVIVE "TRILBY"

Lackaye and Others of Original Cast to Appear—Miss Neilson-Terry as Trilby

Joseph Brooks, in association with the Shuberts and by arrangement with W. A. Brady, will make an elaborate revival of Du Maurier's "Trilby" early next month at the Shubert Theater.

Wilton Lackaye, Leo Ditrichstein, and Burr McIntosh will be the stars of the original cast in the revival, and Phyllis Neilson-Terry will be seen as Trilby. She has appeared in the role in London with great success. Mr. Lackaye will again be Svengali, Mr. Ditrichstein will play Zou-Zou, and Mr. McIntosh will appear in his old part of Taffy. Among others in the cast will be Brandon Tynan, who will play Little Billie, and Leslie Austen.

TO GIVE "COMMON CLAY"

Play, Already a Big Success in Boston, to Be Produced Next Season by Woods

Cleves Kinkead's play, "Common Clay," which is one of the big successes of the season in Boston, where it is being presented by John Craig's stock company at the Castle Square Theater, has been obtained by A. H. Woods for production next season. The play, which is a story of the courts, won the Harvard prize.

Mr. Kinkead is a lawyer in Louisville and studied the mechanics of playwriting under Professor George P. Baker, of Harvard.

DALY TO GIVE SHAW PLAYS

To Open Spring Season at Garrick in "You Never Can Tell"

Arnold Daly, who was the first to popularise George Bernard Shaw with the American playgoing public, has announced a short Spring season of some of the plays in which he was most successful. Mr. Daly has leased the Garrick Theater, and will begin his season on April 5 with "You Never Can Tell," in which he appeared for 150 performances in the same playhouse some ten years ago. Mr. Daly will surround himself with an unusual cast.

CHANGES IN MANAGEMENT

The Masonic Opera House at Chillicothe, Ohio, which has been owned and managed by A. R. Wolfe for the past fourteen years, has changed hands, having been purchased by Myers Brothers of that city. The young men will continue the policy of the house the same as it has been and will play pictures and vaudeville on all dark nights. The theater is to be remodeled and to be opened with Summer stock on Easter Monday.

THE O. HENRY STORIES

Mr. Joseph Klaw, who is the dramatic agent for Doubleday, Page and Company, referring to a letter by Mr. Norman Hapgood in last week's Mirror, says that he controls the exclusive rights to all of the O. Henry stories for vaudeville, and Klaw and Erlanger own the exclusive picture rights to these stories. No agent has been employed to dispose of these vaudeville or picture rights, which can only be negotiated through Joseph Klaw and Klaw and Erlanger.

MISS CAHILL FILES PETITION

Marie Cahill has filed a voluntary petition in bankruptcy, with liabilities $35,402 and assets listed at $23,827. Her action is said to be due to the suits filed against her husband, Daniel V. Arthur, as maker of notes which she indorsed. Miss Cahill's chief creditor is the Hudson Trust Company for $10,000 on a note which she believes she indorsed several years ago.

SCHOOL OF DRAMATIC ART

The Wallis School of Dramatic Art of Los Angeles, Cal., is a commendable organization and has presented a number of plays in which students in dramatic work have appeared. Those interested in dramatic work in the School's line may address Mr. Lou E. Rull, Business Manager, Gamut Auditorium, 1044 South Hope street, Los Angeles, Cal.

"ALICE IN WONDERLAND" AT BOOTH

The Booth Theater will not remain dark long if present negotiations of the Players Producing Company are completed. On Monday night, March 22, they plan to present the "Alice in Wonderland," which concluded a successful engagement on March 13 at the Fine Arts Theater, Chicago.

GOSSIP

Cyril Yapp has succeeded Ivan Simpson in the role of Mr. Capper in "Inside the Lines."

Matt Kennedy, with "The Liberty Girls" company, Montreal, was at one time stoker on the B. & O. Railroad.

Cyril Harcourt, author of "A Pair of Silk Stockings," has begun a novelisation of that play for publication in the Autumn.

Robert Warwick has been engaged to play the role of Count de Mornay in the Belasco-Frohman production of "A Celebrated Case."

Charles Frohman has placed in rehearsal the farce comedy, "I Didn't Want to Do It," announced for production by him some time ago.

Harry Hilliard and Norma Winslow have succeeded Bert Lytell and Evelyn Vaughan in the respective roles of Mr. and Mrs. Robert Hickman in "A Mix-Up."

Will H. Denny has been re-engaged to play his original character of the Dog in "The Blue Bird," which is soon at the Manhattan Opera House next week.

Alice Baxter, in the title-role of "Every-woman," at the Majestic, Los Angeles, is a newspaper graduate. She was society reporter on a Western daily and later came to New York as a special writer.

Harry Carroll has given his new baby girl the name of June, in honor of the name of the heroine of "The Trail of the Lonesome Pine," which title furnished him with a motif for one of his song hits.

Selwyn and Company's "Paste Sheet," for the convenience of editors throughout the country, has made its first appearance. It is a bright, weekly bulletin with stories and news notes of the Selwyn attractions.

Frank J. Cannon, former United States Senator from Utah, spoke last Friday night between the acts of "Polygamy" at the Park Theater. Many of the facts, characters and incidents in the play were furnished by Mr. Cannon.

Miss Trentini has taken an exceptional interest in the girls of the chorus, having formed two classes, in which she instructs the girls who are ambitious and possess voices of promise, in the fundamentals of voice culture.

Mrs. Kathryne Brown Decker, who appeared early in the season in "He Comes Up Smiling," was awarded a separation on March 9 by Justice Blanchard in the Supreme Court, from Henry Edwin Decker, son of the president of the Shawan-Decker Company.

Bess Ryan, who created the role of Pauline in "Experience," has returned to the cast after an absence of several weeks. Miss Ryan withdrew to prosecute a breach of promise suit against a Boston millionaire. The trial lasted more than six weeks and the jury disagreed.

A performance of "Daddy Long-Legs" will be given by juvenile players who are pupils of the Rehearsal Club Professional Children's School, in the Gaiety Theater, Friday afternoon, April 9. Beatrix Wooster, one of the children appearing with Ruth Chatterton in the play, has been chosen for Miss Chatterton's role.

Clifton Crawford, of "The Peasant Girl," has accepted an offer from a leading monthly magazine to write a series of articles relating his experiences in the Orient, where he and his wife traveled two years ago, making enough money to pay their expenses by conducting an entertainment in the leading cities of Japan and China.

Robert Rogers and Louise McIntosh have made a name and reputation for themselves in joint engagements in comedy and character roles, respectively. These clever actors have many successes to their credit, including engagements with Montgomery and Stone and Elsie Janis last season, and have been featured this year in vaudeville. Both are anxious to make arrangements for Spring and Summer engagements, and also for next season. They make their headquarters in the city at the Iroquois Hotel.

Arthur Edwin Krows, who issues interesting announcements from the Winthrop Ames offices, is the first press representative to embellish his copy with drawings. In his statements of last week he illustrated such paragraphs as "Household Hints from Stage Art," "New Stage Lighting" with attractive sketches, and he included for good measure a drawing of Molly Hamley-Clifford of the "Pair Stockings" company by the artist, Garrison. Mr. Krows deserves congratulations for his unique plan. It is a distinct novelty in publicity dispensing and should prove efficacious in getting every line of his copy read by indifferent dramatic editors.

Winnie Wayne, wife of J. P. Goring, underwent a serious operation March 5 at a hospital in Knoxville, Tenn., where she is a member of the Staub Theater Players, which is under Mr. Goring's management. Playing the lead in a company of "Bought and Paid For" in South Carolina, three weeks ago, she was hit on the head by a brick falling from the flies. At first the accident was not thought serious, but after playing one week in Knoxville in stock she became dangerously ill from internal complications and an operation was the result. Mr. Goring is a well-known stock producer, having operated for a number of years in Louisville, Nashville, Atlanta, Chattanooga and other cities.

THE FIRST NIGHTER

"FADS AND FANCIES"

A Musical Medley in Two Acts. Book and Lyrics by Glen MacDonough. Music by Raymond Hubbell. Musical Numbers Staged by Julian Mitchell. Dialogue Directed by Herbert Gresham. Produced by Klaw and Erlanger at the Knickerbocker Theater, March 8.

Professor Glum	Frank Moulan
Chase Clews	Tom McNaughton
Ayling Harte	Paul Morton
Leicester Square	Frank Doane
Alan	Tyler Brooke
Phoebe	Stella Hoban
Mrs. Hunter-Rumpus	Madge Lessing
Signor Giovanni Gasolini	Leo Carrillo
The Spirit of Pleasure	Lydia Lopokova
Sally Mander	Laura Hamilton
Gladys	Evelyn Wildner
Ethylie	A. Howard
Lucille	Elise Hamilton
Myrtle	Teddy Hudson
Mabelle	Ethel Delmar
Elsie	Dottie Wang
James Henry George	Frank Conroy
Sylvester Nightingale	George Lemaire
Hawkshaw Holmes	John Miller
Sherlock Pinkerton	James Mack
Miss Margatroyd	Maude Gray
Mrs. Wadburner	Daisy Rudd
Muskogeogee	David Abrahams
Pilo	David Abrahams, Jr.
An Irish Geisha	Elise Murray
A Cabaret Dancer	Dorothy Quinnette
Another	G. Davenport
Two Country Girls	June White Dorothy Quinnette

In these martial times one need but mention refugees to arouse sympathetic appreciation of the horrors of war. It was a stroke of genius on the part of those responsible for "Fads and Fancies" to include a song number which revolved about these products of war. A wide-eyed little lass, leading nine other tots, who, dressed in the colors of the belligerent nations, marched to the stirring song accompaniment of Miss Lessing and the chorus, was quite the hit of the evening. She carried much of the success of the production on her tiny shoulders, though she did have the able assistance of such allied forces as Conroy and Lemaire, Madge Lessing, Lydia Lopokova, Laura Hamilton, Tom McNaughton, Paul Morton, the Abrahams (pere et fils) and others, all of whom are personalities to conjure with in the musical comedy world.

"Fads and Fancies" is essentially a dancing show. In bizarre and striking costume the chorus of exceedingly young and good-looking girls—they seem to be younger and better-looking with each production—go through their Mitchellized evolutions, which have for their dominating feature varied brands of the fox trot. The apotheosis of Mr. Mitchell's art is reached at the close of the first act, when the scene of the Hunt Ball is disclosed. In this the male members of the cast are dressed as hunters, while the girls are made to resemble foxes and squirrels.

Mr. Hubbell's music, while agreeable, is never distinctive. "Mary Ann O'Ban," sung charmingly by Miss Hamilton, who, by the way, is considerable of a beauty; "We'll Take Care of You Here," the refugee song, and "They Do You Much Better at Home," will undoubtedly achieve considerable popularity in the song shops.

Among the features of the performance are a laughable travesty on the difficulties of motoring in a Ford by Conroy and Lemaire; a dancing specialty of past and present dances by Lopokova and Tyler Brooke, and an amusing scene in the Mylaminitt Inn, in which a meal is served in the electrifying time of two and one-half minutes.

Madge Lessing, who has been winning triumphs abroad for the past ten years, was tendered an ovation upon her reappearance. Her piquancy, vivacity and the charm with which she sang and danced her numbers were indeed as fascinating as of yore.

The production is sumptuously mounted in fourteen scenes. However, it requires some careful pruning to insure its complete success. The trial scene proved insufferably dull and wearisome despite the herculean efforts of Tom McNaughton, and should be eliminated without delay.

ACADEMY MATINEE

Sixth Performance of Season 1914-15 by the American Academy of Dramatic Arts and Empire Theater Dramatic School. At the Empire Theater, March 11.

The Academy pupils gave a varied programme for their sixth performance, interspersing light comedies with the sombreness and misery of war. In all three pieces they displayed imagination and intelligence, equaling in one or two instances the standards set by last year's class.

"The Teeth of the Gift Horse"

A Comedy, in One Act, by Margaret Cameron.

CAST.

Richard Butler	Wallace Todd
Devlin Blake	Ralph Collier
Florence Butler	Anne Kendal
Marietta Williams	Laura Iverson
Anne Fisher	Meta Gund
Katie	Mary West

This little comedy concerned the lack of appreciation shown by a young married couple for certain fragile ornaments which their doting aunt had bestowed upon them. When the aunt comes to pay a visit and sees no evidence of her gifts, she naturally become inquisitive, but obliging friends rescue the bric-a-brac from a recent purchaser in time to smooth the old lady's ruffled feelings.

Anne Kendal was a resourceful young wife and Wallace Todd made the most of her uninteresting husband. Laura Iverson was a particularly sweet-natured Aunt Mary.

"The Wages of War"

A Play, in Three Acts, by J. Wiezand and Wilhelm Scharrelmann.

(Translated from the German by Amelia von Ende.)

CAST.

Matrena Grishewska	Florence E. Weston
Marianushka	Mabelle Davis
Ivan	Jack Wessel
Sasha	John E. Wise
Dimitri Kekulin	Gustave Rothe
Natasha	Frieda Roberts
Peter	Clemence Randolph
Jacob Siplagin	Ralph Collier
Grigha	Anne Browning
Andrew	Wallace Todd
Sergeant	Alan E. Edwards
Soldiers	Kenneth Loane Watson White

This play brought out impressively and realistically the horrors and miseries of war. The scene is a basement tenement in Petrograd, the home of a widow and her two sons. The sons, thrown out of employment, are to be forced to enlist in the army. The younger one, an idealist, refuses to be a party to what he considers the slaughter of his fellowmen. For this action he is imprisoned, then shot. About this main motive are grouped other numerous developments of lugubrious nature—a mother left destitute, a widowed girl, who falls dead when she learns of her husband's death, a soldier who returns from the battlefields with wounds and tales of the horrors he has seen.

John E. Wise gave a convincing performance of Sasha, the young idealist. This young man is remarkably versatile, playing old and youthful parts with equal facility. Anna Browning had many effective moments as his sweetheart. Florence E. Weston was an impressive figure as the old widow. The remainder of the cast gave competent performances.

"The Temptress," a comedy in one act by Gustav Von Moser, completed the programme. The cast included Kenneth Loane, Watson White, Jack Wessel, Anne Kendal, and Meta Gund.

NEWMAN TRAVEL TALKS

"Berlin, the War Center" was the subject of E. M. Newman's lecture at the New Amsterdam Theater last Thursday afternoon. Intimate views of the Kaiser and the royal family, and motion pictures of the German navy were shown. Mr. Newman was in Berlin on the day that war was declared and pictures which he took upon that occasion showed the enthusiasm and excitement that prevailed. To-morrow afternoon Mr. Newman's subject will be "The War Capitals."

AT OTHER HOUSES

STANDARD.—William Faversham in "The Hawk" is this week's attraction at the Standard. In this play Mr. Faversham has scored one of his greatest successes. The cast includes Emilie Polini, Conway Tearle, Frank Losee, Grace Henderson, and Hallet Bosworth.

ACTORS' EQUITY ASSO'N

Settles Case in Favor of Manager—Actors' Fund May Yet Adopt Proposition

At the meeting of the Council, held in the Association rooms, suite 608, Longacre Building, on March 1, the following members were present: Mr. Howard Kyle, presiding; Messrs. Edwin Arden, Digby Bell, Albert Bruning, Charles D. Coburn, Edward Connelly, John Cope, Jefferson De Angelis, Bruce McRae, Grant Mitchell, Richard Purdy, Grant Stewart, and Thomas Wise.

New members elected:

Gertrude Berkeley	Margaret Field
Ruth Chester	Henry Mack
Elise Clarens	Phillip Merivale
Owen Coll	Joseph Robinson
Curtis Cooksey	Earle Ross
Eleanor Fairbanks	Madge West

To suit editorial convenience the above was omitted from last week's published notes.

At the last meeting of the Council, held in the Association rooms, suite 608, Longacre Building, on March 8, the following members were present: Mr. Howard Kyle, presiding; Messrs. Charles D. Coburn, John Cope, Edward Connelly, Jefferson De Angelis, Bruce McRae, Grant Mitchell, Grant Stewart, John Westley, and Paul Turner.

New members elected:

Richard Bartlett	Alfred Lunt
Helen Erlly	Charles H. Martin
McLain T. Gates	Beatrice Maude
Henrietta Goodwyn	Sam A. Mebarry
Mary Grey	Doris Moore
John Mills Houston	Charles Welsh-Homer

Upon March 8 Mr. McRae met the secretary and attorney for the New York Sabbath Committee in reference to Sunday theatrical performances. They told him there will be a conference of the Sabbath Observance societies of the United States at the Panama-Pacific International Exposition from July 22 to Aug. 1, and Mr. McRae promised to have a paper prepared by the A. E. A. to be read at the conference.

That our association is more than a mere fountain of speech, and that we deal with substance as well as shadow, is attested by the fact that the member against whom our Council rendered a verdict of damages in favor of a manager with whom he had not fulfilled his contract, came to the office last Monday, the end of his promised period of thirty days, and satisfied the judgment in full. When the money was paid to the manager the following day he said: "This is a wonderful institution. I wish every manager could know this. And please tell the actor for me that he's a gentleman and I'll be glad to engage him again."

The foregoing prompts us to say that the A. E. A. is now an established institution, and there is left small excuse for individual fears on the part of any of its members who may be asked to make a statement of the truth concerning casts in which the association takes action. Small, indeed, would be the manager who could take umbrage at a man or woman who told the simple truth in justice to a fellow; and smaller still, or worse, the man who considers it a detriment to the actor he would engage, that he belongs to an association that protects managers in holding its members to an equitable standard of conduct.

Some time ago we announced that the Council was studying the feasibility of adopting the Credit Union system in connection with the A. E. A., as advised by the Sage Foundation. Since then the same benefits, we have learned, could be had from the Morris Bank method of handling would be that the latter system would not entail any bookkeeping work upon the A. E. A. The men at the head of the Morris Bank are preparing a special branch of their business for our convenience. We hope to report it soon.

Because the present Board of Trustees of the Actors' Fund prefers to be reactionary does not end, necessarily, all hopes of having our proposition adopted. The truth may be ignored, but it cannot be killed. A régime may change but the principle in our resolution is sound and fixed.

All ballots in the selection of the women candidates for the A. E. A. representation at the San Francisco Fair must be received by April 3.

We are pleased to announce that our president is back from Florida brown of complexion and agile of movement, ready to preside at the next meeting.

By order of the Council,
BRUCE MCRAE, Cor. Sec.
HOWARD KYLE, Rec. Sec.

NEW BANDBOX BILL

Wash. Sq. Players to Give Five New Plays on Mar. 26—Play by Andreyef

The Washington Square Players will close their present programme of plays after this week and produce a new collection on Friday night, March 26, in the Bandbox Theater.

A short play by the Russian writer, Leonid Andreyef, entitled "Love One's Neighbor," will be the feature of the new programme. The other new plays are "Moon Down," by John Reed, who recently returned from Europe, where he was war correspondent for a monthly magazine; "Two Blind Beggars and One Less Blind," by Philip Moeller, of the producing staff of the Players; "My Lady's Honor," by Murdock Pemberton, and a pantomime in black and white by Holland Hudson.

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"THE SEA WOLF." FIRST TIME

Four-Act Thriller, with Ship Afire, Opium Den, and Kidnapping Incident

HARTFORD, CONN. (*Special*). — "The Sea Wolf," a four-act drama, founded upon the well-known book by Jack London, was presented for the first time on any stage at Parson's Theater March 12, 13. This production opens March 15 for a four-weeks' engagement at the Tremont, Boston. "The Sea Wolf" is an unusual play in many ways. Guy Bolton and Joseph Noel Who are responsible for the stage version altered the plot in a number of instances. The play opens in Lois Chang's Dive on the Barbary Coast, San Francisco, a den of the most disreputable type where no form of vice and depravity is unknown. John Larsen, the Sea Wolf, is captain of a small ship, which has the reputation of being the worst whaler in the Pacific. As he finds it possible to "shanghai" drunken sailors that is the method which he uses to obtain new members for his crew. Professor Brewster, an aged musician, is one of Chang's regular patrons, and is in the custom of furnishing music in return for opium. His daughter, Maude, follows her father, and attempts to persuade him to return home with her. Larsen takes a fancy to Maude Brewster, and has her kidnapped despite the efforts of Humphrey Van Weyden, man about town, to save her. Van Weyden and George Leach, a sailor, are both "shanghaied" by members of the Sea Wolf's crew, but without his knowledge.

The second act is located in the cabin on board the Wolf's ship. Larsen forces Maude Brewster into a mock marriage despite the protests of Van Weyden and Annie, a former sweetheart. The ceremony is interrupted by a violent storm. The third act takes place upon the deck of the whaler. Larsen is overthrown, but in the scrimmage the ship is set on fire, and the Wolf, who has been blinded, is taken in the lifeboat with the survivors. The fourth and last act takes place upon Endeavor Island. Appreciating that he is now stone blind, Larsen makes one last mad attempt to destroy Maude Brewster and himself, but just as he is about to leap from the precipice he is shot by the cook of the schooner the girl is saved, and plunges into the shore. The play was very well presented by a talented cast. Charles Dalton was very satisfactory in the title-role; Regen Houghton was convincing as Humphrey Van Weyden. Jane Salisbury played the part of Maude Brewster in pleasing manner, as did Frances Neilson in the part of Annie.

SEYMOUR WENTES SMITH.

BOSTON

Candy for Two Women Who Sang "Sister Susie's," Etc.—Exit Shakespeare—Other Bills

BOSTON, March 16 (*Special*).—There were few changes at the theaters last evening. "The Sea Wolf," a play in four acts founded on Jack London's novel of the same name was seen at the Tremont, and Mrs. Patrick Campbell came to the Colonial in "Pygmalion." The Cort was dark, but will open on Thursday with "The Natural Law," a play in three acts by Charles Sumner.

At the Majestic "The Lilac Domino" is drawing good houses and pleasing the public so well that it is likely to continue for some time to come. Al. Jolson in "Dancing Around," at the Shubert, is a drawing card. Last Tuesday the house was packed to the doors by the Shriners, who held their annual theater party. Mr. Jolson offered a five-pound box of candy to any woman present who could sing the ballad about "Sister Susie's Sewing Shirts for Soldiers" without a break. Much to his surprise, there were two in the audience who knew the song by heart, and so the comedian sent out and purchased another box of candy. Managers were feeling better last week than at almost any time this season.

Ann Murdock is at the Hollis in "A Girl of To-Day;" the farce of "The Third Party" is at the Plymouth; "A Pair of Sixes" is still at the Wilbur, and, as usual, "Common Clay" is crowding the Castle Square. The tickets for the Castle Square are sold four weeks ahead and the demand is so great that it is practically impossible to get any desirable seats unless application is made a month in advance. Some of the gossip here relates to Mr. Craig's future plans, but it is safe to say that as long as he can fill his house twice a day with "Common Clay" he is not worried about the future. Meanwhile A. H. Woods has secured the play for a New York production next season.

Last Thursday evening Gertrude Kingston opened the Toy, dark for three days with "Captain Brassbound's Conversion." Miss Kingston and Mr. Lumsden Hare are proving great favorites with Boston playgoers. At the Boston Opera House "A Midsummer Night's Dream" was given for two days last week and on Wednesday "Twelfth Night" was produced with one of the most consistent casts ever seen here. Max Montesole made a Malvolio long to be remembered, and Irby Marshall was a beautiful Olivia who brought out all the poetry in Shakespeare's lines. The Opera House will close for three weeks and then will open on Easter Monday with a play not yet announced. It is probable that the company will give up Shakespeare and try modern and romantic plays.

The Boston Theater is running motion pictures of submarine views, and as the word "Submarine" is prominent in all the advertisements it draws attention to a really remarkable series of films. A continuous performance is given from noon until eleven o'clock at night.

The Players' League held a reception in the pink ballroom at the Hotel Brewster last Friday afternoon, through the courtesy of Miss Lotta Crabtree. The special guests were Mr. and Mrs. Richard Bennett, Gertrude Kingston and Alice Brown, the last named the author of the prize play of "Children of Earth." Mrs. Guy Currier, president of the League, welcomed the guests, and after the reception there was dancing.

Clayton Gilbert, who is looking after the dramatic department of the New England Conservatory, brought out two novelties on Friday afternoon. One was "The Visit," a little drama of English life by Richard Pryce. It is in a single act and was well received. The other was an original pantomime of life among the Florida seacoes by Ella Warren, entitled "Shadows."

J. B. CLAPP.

PHILADELPHIA

Only One New Play, "The Blue Envelope," Breaks the Quakers' Lenten Lull

PHILADELPHIA, March 16 (*Special*).—With the Lenten season in full swing there has been a decided lull in theatrical activities just at present, there being but one new attraction opening the current week. This at the Broad, where "The Misleading Lady" gave way to make room for the "first time here" of "The Blue Envelope."

The Forrest is still devoted to motion pictures for the second week successively and probably will not reopen with a theatrical attraction until the annual performance by the "Mask and Wig" during Easter week.

Robert B. Mantell in Shakespearean productions up to his usual standard of "par excellence" is doing a satisfactory business at the Lyric. At the Adelphia "Peg o' My Heart" is still playing and has made a late but highly pleasing impression upon our audiences.

"The Seven Keys to Baldpate," holdover in its arrival here, is very popular, playing at the Garrick.

Edith Wynne Matthison in her former success, "The Piper," has begun her local engagement here with the Little Theater company. The presentation of this very delightful play is most artistic and it is regretted that it has not been more popularly supported. This may be due to the seats for the evening performances being not less than $1.50. Miss Matthison, in conjunction with her husband, Charles R. Kennedy, has been giving a series of interesting readings at the Little Theater.

De Wolf Hopper and his company are giving a series of revivals of Gilbert and Sullivan operas at the Metropolitan Opera House that have proven quite popular.

J. SOLIS-COHEN, JR.

CHICAGO

Acton' Fund Benefit the Event of the Week—Openings and Hold Overs

CHICAGO, March 16 (*Special*).—Daniel Frohman, president of the Actors' Fund, is in town to assist the local managers in the organization of the Actors' Fund benefit, which takes place Friday of the current week. The new play which Mr. Frohman will present, with Henry Kolker in the leading role, was written by Edward E. Kidder, and is called "The Yankee's Wife." Harry Mestayer and Mabel Taliaferro will assist. "The Ghost of Mary Bundler," by the English comic writer, W. W. Jacobs, will be given by Cyril Maude and his London company. A new act by Julian Eltinge, a one-act play in which W. H. Crane, Macklyn Arbuckle, and Amelia Bingham will take part, and a one-act piece with Helene Lackaye and members of the "On Trial" company are among the other items on the programme. Vaudeville's contribution to the benefit promises to be interesting. Headline acts from the various vaudeville houses in the loop will include Bessie Clayton and the Clayton dancing octette or Montgomery and Moore from the Majestic, John Sawyer from the Palace, Adele Ritchie from McVicker's, Gene Greene from the Colonial, and Sophie Tucker from the American.

Charlotte Walker has the place of eminence at the Majestic in "The Might-Have-Been." This is the fourth week of Eltinge at the Olympic in "The Crinoline Girl." "What's Going On" is in its third week at the La Salle Opera House.

Cyril Maude in "Grumpy" is on for three weeks at the Blackstone. Otis Skinner in "The Silent Voice" is filling the Illinois. Marie Tempest continues to draw and fascinate in "Nearly Married," at the Garrick.

The demand for seats at the Little Theater to see the puppet play, "The Deluded Dragon," has been so great, and so many people have had to be turned away, that it has been decided to give a regular puppet repertory season toward the end of April. Meanwhile the Saturday morning performances will continue, but there will be no Wednesday afternoon performances, as previously announced.

Lew Fields, in "The High Cost of Loving," opened at the Garrick Monday night. David Warfield took possession of Powers's Monday night, presenting "The Auctioneer," succeeding "The Dummy."

Plays holding over include "Our Children," at the Princess, where Henry Kolker celebrated his one hundredth performance on Monday; "The New Henrietta," at the Cort, scheduled to end its run on April 3; "The Crinoline Girl," at the Olympic, where Julian Eltinge is a big favorite, and "What's Going On" at the La Salle.

In an editorial on the bankruptcy petition of the Chicago Opera company the Tribune says: "The unfortunate experiment of the late New York Century opera in this city demonstrated once more that the general public will not rush to or jam opera houses from a sense of duty or patriotism. Opera will not draw unless it is first rate. It is an esthetic luxury, and if Chicago wants this luxury we shall have good opera next year regardless of the formal bankruptcy proceedings."

HARRIET HUNT.

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Comedian at the Wadsworth Theatre, New York
This Week—DR. PAULSON in THE CALL OF THE HEART

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

We have had stock companies in Shakespearean plays and in the successful dramas produced in Broadway houses. Has anybody ever tried stock in grand opera? Of course, it is more difficult to organize a company of singers than it is to organize a company of players. And singers command higher salaries than actors. And there are, perhaps, other reasons. But this is the age of doing things—and it doesn't cost anything to make a suggestion. This suggestion is about grand opera, not light opera.

GREATER NEW YORK STOCK

Brooklyn.—In assuming the title-role in "Disraeli," which was the attraction at the Crescent March 8-13, Robert Gleckler rose far above the expectations of the writer. His characterisation of this difficult role was by far the best and most artistic work he has ever done. It was a difficult assignment for a juvenile leading man, but he was more than equal to the task. Beatrice Moreland was charming as Lady Beaconsfield, while Leah Winslow was seen to advantage as the spy. Isadore Martin, Charles Wilson, and Alsworth Arnold were cast in the principal supporting roles. Director Masson is entitled to praise for this production.

There were too many cooks at the Grand last week, and as result of the "affray" there was a dissemination of the company. The management announced that the company would be laid off week March 22, without pay, to give way to road attraction. The principal members of the company believing this an injustice to themselves, immediately tendered their notice. As result the management loses the services of Mr. Noel Travers, one of the shrewdest stock men in the country. Mary Hall, Irene Douglas, George Carleton, Minnie Stanley, and Reynold Williams. Mr. Travers immediately closed with the management of the Wetting Opera House in Syracuse and will take practically the entire company with him. He will open at Syracuse on April 5.

The Gotham Players appeared in "Rebecca of Sunnybrook Farm." Miss Ann MacDonald appeared in the title-role, while Theodore Friebus was seen as Adam Ladd. J. Francis Kirt's characterization of Cobb was one of his best assignments. Jack Rollens, Sadie Radcliff, Fayette Perry, Caroline Hall, Eleanor Bennett, and Albert Marsh were included in the cast.

J. Lenoy Davs.

Keith, the Bronx.—Robert Edeson's successful play, "Where the Trail Divides," was staged by the Keith Players at the Bronx Theater week of March 8. Rowden Hall presented a distinctly effective conception of How Lander, a part full of pathos and dignity, which was carefully shaded. Albert Gebhardt, whose best work is in character roles; Fred C. House, Walter Marshall, R. G. Edwards, and Russell Parker played individual hits to their credit. Julie Herne as Elizabeth Lander and Luella Morey as Mrs. Burton gave good support. Frederick Webber, Ellis R. Kirkham, and Harry Hockey appeared to advantage. Week of March 15, first stock performance of "To-day." That one's favorable impressions are more often gained at the box-office has been fully appreciated by the Bronx Theater management in the promotion of genial Treasurer Wagner to the Alhambra. Congratulations, Fred. The loss is ours.

Wadsworth.—"A Bachelor's Honeymoon," as given by the Wadsworth Players week of March 8, was a laughing success from start to finish. John Lorens as Benjamin Bachelor commingled mischief and earnestness in splendid proportions. Bert Wilcox as Dr. Schwartz, Richard Ogden as Anthony Gumbug, Neil Pratt and Jerome Benner scored individually, while Henrietta Goodwyn as Marrianne, Warda Howard as Miss Arbuckle, and Edith Spencer as Minerva were signally successful. Ethel and Catharine Cossens were sweet and pretty as the twin daughters. Week of March 15 "The Call of the Heart." A fivecent contribution by the audience purchased beautiful roses last Tuesday on the occasion of the third year as musical director of S. Putoran.

Ida C. Malcomson.

Bonstelle Company, West End.—The first local stock production of Frank Craven's highly successful comedy, "Too Many Cooks," is the attraction by the Jessie Bonstelle company at the West End Theater the current week, this marking the sixth week of the stay of this organization at the West End Theater. The original scenic equipment has been secured for the production, together with many of the original effects. The regular cast will be greatly augmented for this production. Among the regular members of the company who will support Miss Bonstelle are: Corliss Giles, Robert Adams, Hugh Dillman, Hardin Rickman, Joseph Lawrence, Selmer Romaine, Mabel Mortimer, Sue Van Duser, Kathleen Comegys, Lalla Stuart, Enid Grey and others.

Alviene, West Fifty-seventh Street.—The Alviene Stock company gave an artistic performance March 1 of "The Young Mrs. Winthrop," at 225 West Fifty-seventh Street, New York, which was highly appreciated by a select audience. The cast of the Alviene company comprises: Miss Lulu Smith, Mr. Royal Grimes, Miss May Cochran, Mr. Edw. Spielger, Miss Alvina Wiens, Mr. Charles Gibson, Miss Mildred Brown, Mr. George Holmes, and Miss Viola Patrick. While all the members of the company acquitted themselves creditably, the excellent characterization of the irrepressible Mrs. Dick Chetwyn as portrayed by Miss Alvina Wiens was the distinct hit of the evening.

PROVIDENCE STOCK

Providence, R. I. (*Special*).—This city is preparing for an unusually lively Spring in theatrical lines, with two fine stock organizations in the field and unusually strong lists of recent stage successes to be offered, some of them for the first time here. The Colonial Stock company has now been under way for two months, and the stamp of approval has already been placed upon it by the public, with the result that it is having a prosperous season. Its latest production, March 8-13, was "Maggie Pepper," in which Rose Mary King in Rose Stahl's role held the chief interest of the Colonial audiences with the excellence of her work. Godfrey Matthews, the leading man of the organization; Frank Kenmore, Miss Laura Tintle, the new ingenue; Miss May Davenport, Miss Edith Winchester, and Miss Jeanette Cass all did creditable work. "He Fell in Love with His Wife," March 15-20. Manager Lovenberg, of Keith's, has made a few changes in the Albee company from last season, but most of the old favorites will be seen again. The completed list is: Berton Churchill, Sidney Shields, Bertha Creighton, Genevieve Cliffe, Helen Reimer, Lora Rogers, Lynne Overman, Homer Miles, Minor S. Watson, Lawrence Evart, Ralph M. Remley, James H. Doyle, and Lyman Abbe.

Jack Lewis, who was juvenile and comedian with the production of "One Day," has been added to the roster of the Colonial Stock company. He starts with the play, "He Fell in Love with His Wife."

D. C. Chace.

POLI'S, NEW HAVEN

New Haven, Conn. (*Special*).—The Poli Players, at the Hyperion Theater, presented "The White Sister" week March 8, and added still another laurel to their wreath of fame. Miss Jane Morgan, in the role of Sister Giovanna, was charming and convincing at all times. Charles Carver enacted the part of Captain Giovanni Severi and handled his scenes with marked efficiency. William Bonney was excellent as Monsignor Saracinesca, and the role of the Countess of Chiarmonte received an able interpretation in the capable hands of Miss Frances Williams. Malcolm Owen scored again and his impersonation of Lieutenant Basili was effective. William Townshend is well worthy of special comment on the way he handled the part of Lieutenant Severi, and Miss Bella Cairns was sweet as Sister Beatrice. Harry Bewley, Henry Oehler, Miss Irene Gordon, and Frank Armstrong did well in the smaller roles, and the production was handsomely mounted by Director Casseneuve. Business still continues very big. "Freckles," week March 15.

Daniel W. Delano, Jr.

WRIGHT HUNTINGTON STOCK COMPANY, ST. PAUL, MINN.

Reading from Left to Right, First Row: Edna Davis, Louise Gerard, Genevieve Cliffe, Wright Huntington, Ethel Grey Terry, Jessie Brink, Mollie Fisher. Second Row: Guy Durrell, Lyle Clement, Duncan Penwarden, E. O. Tilburne, Raymond Bond, Carl Gerard. Third Row: Earl Lee, J. S. Irvin, Dean Cole. Children: Muriel Cole and Everard Lehmann.

HASWELL, CUMMINGS, TORONTO

Toronto (*Special*).—Miss Percy Haswell and her stock company opened the Spring and Summer season at the Royal Alexandra March 1 in "Trifling with To-morrow," by Frank Mandel, to most encouraging business. Save for some performances in San Francisco, Mr. Mandel's play has not been seen in the East. Briefly, the story is of a nurse who expresses herself of the theory that it is not wrong to ease people out of a world that they did not ask to be born into. Tied to a degenerate dope of a husband, who dies from an overdose of morphine, she is under suspicion, which is cleared up by a note left by husband on a pad at his bedside. Miss Haswell surprised in her acting of this nurse role, and her company is the best she has had. George Stuart Christie, former member, many years ago, of the Cummings Stock company, has certainly progressed in acting. Madge West, a very natural actress, will also prove popular here, as will also Edward Hayes, Jack Amory, Mr. Fried, and Mr. Osborne. A representative of Oliver Morosco was here from New York to see the start.

The Cummings Stock company opened a brief season at the Princess with "Lord Chumley," to big business. Ralph Cummings, always a clever actor, gave a good account of himself. Mr. Cummings portrays a good many roles, sometimes a shade better than the stars for whom they were written. Howard Hall, Morgan Williams, and Paul Doucet lend good support. Elsie Risser, his leading lady, has not a good chance in this play, but will prove a favorite, as she is a bright and clever little woman.

George M. Dantzer.

CUMMINGS, HASWELL, TORONTO

Toronto, Canada (*Special*).—The Cummings Stock at the Princess are devoting their second week, March 8, to a modern comedy, "A House of Lies," which gives good scope not only to clever Ralph E., but also Elsie Risser and Paul Doucet. The part of Fayette, the chorus girl, as played by Vivian Laidlaw, was nothing short of brilliant. Every gesture, action, and tone of speech was excellently done. Business exceptionally good.

As the Princess has road attractions booked for four weeks beginning March 22, Mr. Cummings will tour, but all hope they will return for the Summer.

Miss Haswell's second week is devoted to Sardou's "Scrap of Paper," giving Miss Haswell good scope for spritely acting. Madge West again shows what a charming ingenue she is, while Edward Hayes also scores. Geo. Stuart Christie is badly cast this week as Archie.

George M. Dantzer.

DOYLE COMPANY, WILLIMANTIC

Williamantic, Conn., (*Special*).—Edward Doyle Stock Co., at the Loomer. Everybody likes Louise Brown and the marvelous "Zenda," March 8-13, as the fine business of week demonstrated. "Pride of the Regiment," "Country Sweethearts," "Sappho," "Newlyweds," "Ten Nights in a Bar Room," "In the Lion's Den," "Safety First," "Wishing Rose" were given with adequate special scenery and the acting exceeded expectations. Country Country Store, 10, stimulated business, and with an hour of pictures before curtain gave big value at the popular prices charged.

C. C. Palmer.

WINIFRED ST. CLAIRE COMPANY

Hornell, N. Y. (*Special*).—The premiere stock production of Willard Mack's latest success, "So Much for So Much," was enthusiastically received by a big audience at the Shattuck Opera House, Hornell, N. Y., March 6, when Miss Winifred St. Claire appeared in the title-role of Mary Brennan, the part originally played and scoring a big hit by Marjorie Rambeau. Mr. Earl H. Sipe, manager of the Winifred St. Claire company, was very fortunate in securing the exclusive stock rights to "So Much for So Much" for next season. Miss St. Claire more than won her audience with her clever interpretation of Mary Brennan, the young, self-reliant girl. She has youth and beauty and invests the role with a wealth of spirit and humor in her conception. Mr. William Brets was clever in his interpretation of the newspaper reporter. The remainder of the cast played with considerable effect. For next season Mr. Sipe has secured such high-class plays as "Maggie Pepper," "Rebecca of Sunnybrook Farm," etc. Mr. Sipe has also purchased the original Klaw and Erlanger production of "Rebecca of Sunnybrook Farm." After spending six very successful months playing in the East, the Winifred St. Claire company will go to Olean, N. Y., next week for an engagement, after which they will jump to Marion, Ohio, and the Western Circuit.

(Miss) Rose Smith.

PREMIER PLAYERS, FALL RIVER

Fall River, Mass. (*Special*).—Manager Walter Bigelow did a great thing when he engaged popular Carolyn Elberts to return to this city and become leading woman of the Premier Players, as the cozy theater has been packed at every performance, all anxious to give Miss Elberts a hearty welcome. The company presented March 4-8 "The Lifter," a story of the New York tenement district, with Carolyn Elberts as Tess. Clyde Bates, A. A. Bushee, Maud Grafton, and Violet Mahar were seen in well-played roles. The company offered "A Runaway Match," March 8-10, with Carolyn Elberts in the leading role. John Daley made his first appearance with the company March 8. Clyde Bates, Maud Grafton, Violet Mahar, and A. A. Bushee gave good support. Well staged. Added attractions. Eight Hello Broadway Girls, Dick Joison, Yanci Dolly and Martin Brown; good performance and large attendance.

W. F. Gee.

CALBURN'S 200th PERFORMANCE

Bridgeport, Conn. (*Special*).—Entirely different from any of their previous productions is "The Traveling Salesman," which was presented by the Calburn Stock company at the Lyric Theater for the entire week March 8. The audiences were large and appreciation was shown by the frequent applause. Lowell Sherman as Bob Blake played the part in his usual able manner, and was cheerfully received by the audience. Miss Beverly West as Beth Elliot was charming in her role. Miss Emma De Weale as Mrs. Rabbitt was as good as ever, as was Miss Violet Barney. Edward Darney was cast as Ted Watts and Bill Crabb, and he was most effective in both parts. Bernard Thornton as Julius, the colored waiter, supplied the humor for the play, and Thomas Swem and Fred Roland were good in their respective parts. John T. Dwyer and Kendal Weston supplied the "heavy" roles in a very able manner. The production was under the direction of Kendal Weston, who in the future will have charge of the directorship. Monday night, March 15, was the 200th performance of the Calburn Players in Bridgeport. Miss Eleanor Cleveland was specially engaged as leading lady and was seen in "Kindling."

Allen P. Weil.

BAKER PLAYERS, SPOKANE

Spokane, Wash. (*Special*).—Rarely possible but highly improbable is the characterization that best fits "The House of Bondage," which the Baker Players presented this week. The dramatization of the Reginald Wright Kaufman novel is an expurgated white slave play without any dramatic merit, without any moral that is at all noticeable, and with no justification for public presentation. It is a weak imitation of "The Lure" and other so-called white slave dramas that have appeared on local motion picture screens. "Divorcons" is underlined.

W. S. McCrea.

ALCINE-GATES, CLEVELAND

Cleveland (*Special*).—"Old Heidelberg," by the Alcine-Gates Players at the Cleveland Theater, March 7-13, was the first performance given by these players since Arling Alcine and Charlotte Gates purchased the interests of Mr. Holden of the Holden Stock company, which has played at this theater for several seasons. Capacity houses all week. The German Dramatic Club, recently organized, offered its first production March 13 at the German club house.

Sinclair.

DETROIT'S PERMANENT

Detroit (*Special*).—The Permanent Stock Co., at the Avenue, gave "The Lion and the Mouse" week March 1. "The Girl of the Golden West" week March 8.

Marconi.

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POLI CO. IN A BIG PRODUCTION

BALTIMORE, MD., (*Special*).—Any attempt to successfully produce a romantic drama of the type of Marion Crawford's "In the Palace of the King" necessarily means considerable time and labor, to say nothing of extra expense, careful attention to details and extended rehearsals, all of which goes to prove that it is both unwise and daring for a stock company to court criticism in this field, especially when one remembers that but few stock actors find a congenial environment in romantic drama and costume plays. If the production of "In the Palace of the King" served no other purpose it proved that at least three of the members of the Poli Stock company possess unusual abilities in this line of work. Seldom have we seen Grace Huff to greater advantage. Her performance was marked by a surprising fervor and she played with elegant ease of manner. Arthur Van Buren and Arthur Hoyt, gave two exceptionally clean cut and evenly balanced performances, which at all times were consistent and convincing. The remainder of the company floundered and seemed unable to get their bearings.

Thanks to the Poli Players we were afforded the opportunity of passing judgment on "The Big Idea," one of the season's so-called failures, and we acknowledge a debt of gratitude to them for the rare privilege of witnessing one of the most delightful comedies seen in any local playhouse this season. Miss Huff, Mr. Van Buren, Mr. Orr and Mr. Byron placed to their credit individual performances, which bore evidence to the fact that they had devoted considerable time and study to their perfection. They seemed to catch the right spirit of the authors, their playing being tuned to the right key. They neither exaggerated nor under emphasized. The public received the play with an extraordinary amount of enthusiasm.

I. B. KAHN.

FORSBERG FOLKS AT NEWARK

NEWARK, N. J., (*Special*).—The Forsberg Players are as popular as ever at the Orpheum Theater. "Maggie Pepper" was admirably presented March 1-6. Ethel Clifton was excellent in the title role, giving her own conception, which was splendidly enacted. Charles Dingle as young Holbrook added another success to his long list since coming to Newark. Others in the cast were Mabelle Estelle, Frances Ruckar, Agnes Mack, Edith Sherwood, Tessie Lawrence, Camille Priestly, Jane Thomas, Edward Van Sloan, Arthur Jarrett, Grant Ervin, Stuart Beebe, Jack White and Phillip Ryan. "The Rejuvenation of Aunt Mary" week 8.

The Forsberg Players, week March 8, entered their thirty-first week by presenting "The Rejuvenation of Aunt Mary." Helen Courtney, who has been ill for the past two weeks, returned to the cast, giving a most delightful performance as Aunt Mary. Charles Dingle, Arthur Jarrett, Edward Van Sloan, and Grant Ervin were excellent. Mabelle Estelle as the pert girl from Kalamazoo, Ethel Clifton as Jack's sweetheart, and Tessie Lawrence as Lucinda, added much to the success of the comedy.

GEO. S. APPLEGATE.

BAKER, ROCHESTER, PREMIERE

ROCHESTER, N. Y. (*Special*).—"The House of Lies" received its first presentation on any stage at the Baker week of March 8. The author has produced a merry, breezy farce that met with a hearty welcome here and will probably be well received elsewhere. The play is clever, there are plenty of good characterizations, and aside from a slight hesitancy in reaching the real story, the action is smooth. Edward Ewald, the leading man of the company, was popular and effective as the clean, high-minded husband of Rose, who was impersonated by Evelyn Watson, the leading lady of the company. Elmer Burnham (addition to the company) as Dick Welmont was convincing, and a considerable bit of humor — overdrawn but at times highly amusing—was furnished by Norman Houston as the rather impossible sporty brother. Estella Morton, Daisy Chaplin, Norman Wendell, Joseph Diemer, and M. Tello Webb were in the cast.

BOB HOGAN.

EDNA BRUNS, NEW LEADING WOMAN

KANSAS CITY, MO. (*Special*).—The Auditorium Stock company presented "Madame X" as their offering, week March 7, to excellent business. The play marked the first appearance of the new leading woman, Edna Bruns, who scored quite a triumph in the name part of the play. Her work was most effective throughout, and although the demands of the role were many she met every requirement splendidly and was the recipient of enthusiastic applause. Ralph Kellerd shared in the honors by some of the strongest acting he has done here in the part of the son. Others who deserve mention are Clay Clement, Frederick Manatt, T. W. Gibson, Marie Prather, Rupert Clark, Mrs. Clay Clement, and Ada Head. The play was properly staged. "The Concert," March 14-20.

CAMPBELL.

A PLAYWRIGHT IN SUSPENSE

ROCHESTER, N. Y. (*Special*).—Edward Ewald, the leading man of the Baker Stock company here, has written a play called "The Woman on the Wall," and the management has left it to the patrons whether or not the play shall be produced March 20. As patrons enter the house week March 8, a card will be received and it is requested that they sign their names, saying "yes" or "no" to the question asked.

The Baker Stock Theater company, at the Baker, week of March 1, presented "One Day," the sequel to Elinor Glyn's novel, "Three Weeks." Members of the company improve with their practise together. The performances were witnessed by large audiences. Miss Watson and Mr. Ewald both took their parts well, and Miss Evelyn Archer and Joseph A. Diemer were excellent. Norman Wendell, as an old count and typical old rake, was excellent.

BOB HOGAN.

"RAFFLES" BY STAUB PLAYERS

KNOXVILLE, TENN. (*Special*).—The Staub Theater Players gave an excellent production of "Raffles," week March 1, Jack Roseleigh in the title-role playing with a sincerity and force that held the audience in attention every moment. The role of Gwendolyn was charmingly played by Sue MacManamy, the leading lady. Russell Snoad, a new member of the company, gave an admirable conception of Captain Bedford. Nellie Kennedy, R. C. Stout, Edwin Dale, and Elton Ryan deserve credit for able contributions to the general effectiveness of the production. The staging was sumptuous.

"The Woman," week March 8. Miss Sue MacManamy and Mr. Jack Roseleigh, the latter for the first time here, were the high cards.

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Bertha Kent, who recently closed with "Kitty MacKay," has joined Margaret Illington's company, playing Gibbard in "The Lie."

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WASHINGTON

"The Blue Envelope," a Premiere, Replete with Adventure—Spring and Summer Plans

WASHINGTON, D. C., March 16.—(Special).—"The Blue Envelope," the joint work of Frank Hatch and Robert Homans, a new and unique farce in three acts, produced by Richard Lambert, was presented at the Columbia Theater for the first time on any stage during the past week, with a capacity audience on the opening night, a benefit for a local charity—immediately finding extended favor and approval of its thoroughly amusing story and mirth-prompting scenes and complications, and above all, the all-round, splendid and artistic interpretation of one of the best farce-comedy interpreters in a company most admirably selected and assembled. It was amusement from the start and carried through to the finish. The following is the cast:

John Doe	W. J. Ferguson
Richard Doe	William Boyd
Dr. Andrew Maurice	George W. Howard
Dr. Plank	Mark Price
Colonel Horatio Bulmer	Horace Vinton
Professor Cosgan	Henry Norman
First Attendant	Ford Fenmore
Second Attendant	Charles Rogers
A Man	Nathan Foster
Angel	Virginia Pearson
Magrie Ackers	Carrie Reynolds
Mrs. Doe	Dierdra Doyle
Mrs. Steele	Belle Theodore
Alma	Helen Ferguson
A Woman	Martha Graham

Synopsis—Act I.—The office of Dr. Maurice, Manhattan. Act II.—The same. A Few Minutes Later. Act III.—Dr. Plank's Sanatorium, Long Island. Two Days Later. Time, The Present.

The story deals with the adventures of an up-State man of wealth and strength in commercial life from Cuba, John Doe, a gay old rogue—thoroughly unsuspected for his peccadilloes, thoroughly loved and respected in the community in which he is a shining light, surrounded by "the sturdy Oaks," a personage looked up to as a pattern of uselessness and truth, who, having bid his fond young wife a loving farewell, starts on a business trip ostensibly for Cuba to look over his tobacco plantations, but in reality New York and the Great White Way are his objective. During a period of preparation to go on this journey Doe has been in constant correspondence with an acquaintance of previous visits, Angel, "the clinging vine," for an engagement and appointment arranged for a little dinner planned in a secluded upstairs restaurant. Near the hour appointed Angel starts in one cab for the place, and Doe happens to be following in another, when a street fight occurs which is quite unsuited to the plans of each. In his haste to meet his inamorata, Doe leaves his cab and endeavors to disperse the mob, but himself becomes involved and beaten up. When he breaks away he rushes for his cab, only to find a strange woman entering by the other door. It is the "clinging vine," whom he doesn't recognize, who instructs the driver to take them to the nearest doctor's office for repairs and treatment. It is here that the real action of the farce begins, bringing into the general mix-up numerous individuals accused by Angel in the purloining of her reticule, lost in the melee, which contains The Blue Envelope that holds incriminating evidence of John Doe's previous escapades, enlisting in fiery love language, and which Angel, the adventuress and alluring blackmailer, has put a price of $10,000 dollars upon to redeliver. The missing Blue Envelope, in the endeavor to recover, sets the pace, and the second and third acts deal largely in the chase in and out door to door, of an intricately built stage setting that gives most excellent opportunities for fun-making of one of the best selected farce companies seen here this season. To make individual mention would be to repeat again the entire cast, the work was so clever and good. The week was a most enjoyable one from every viewpoint.

The current week will have another screen spectacle in "Salambo," a stupendous photo production in six reels, in a screen story from the famous novel of Gustav Flaubert.

The regular Spring and Summer season at the Columbia will commence Monday, April 5. A radical change has been made for the season of fifteen weeks of musical comedy. The productions will all be under the direction of Frank M. Rainger. The series of fifteen musical plays to be presented by a large company with appropriate stage settings and full orchestra, include in the list "The Red Mill," "Mlle. Modiste," "The Tenderfoot," "The Red Rose," "Naughty Marietta," "Bright Eyes," "The Spring Maid," "The Chocolate Soldier," "The Girl of My Dreams," "The Enchantress," "The Slim Princess," "Sweethearts," "Woodland," and "The Echo."

The San Carlo Grand Opera company during the engagement at the Belasco Theater during the past week has surprised Washington grand opera lovers and devotees, who were fortunately in attendance in large numbers during the week's presentment. Starting with "Aida" for the benefit of a pronounced local charity, the Pierce Guild, that brought out a big society capacity audience, Gretchen Hood, the talented Washington prima donna soprano, who retired from the operatic stage on her marriage last Spring, by urgent request sang the role of Marguerite in "Faust" at the Wednesday matinee. The current week offering is "The Things That Count," which has a successful first-night opening.

"The Trail of the Lonesome Pine" was last week's attraction at the National. The company presenting it, headed by Isabella Lowe, a talented and attractive lass, included Noah Beery, James Heron, C. Paul Schwarzer, John W. Rennie, Jack Pendleton, Marie Scott, Adrian Morgan, and Marguerite Abbott. The current week again presents "The Poor Little Rich Girl."

The National Theater is early in the field to announce its Summer programme at the conclusion of the regular season, which opens April 26 with "The Chocolate Soldier," followed by "The Candy Shop," "The Red Widow," "The Belle of New York," "The Rebo," "The Man Who Owns Broadway," "Havanna," "Robin Hood," "The Dollar Princess," "Mary's Lamb," "The Prince of Pilsen," "A Stubborn Cinderella."

At Poli's during the past week "Nobody's Widow" was given a charming and interesting presentation by this popular and talented stock company. Maude Gilbert is the dominant role winning distinct honors for a brilliant performance, the current week's bill is Rachel Crothers' in "The Three of Us."

At Keith's Theater: Edith Taliaferro, with an adequate support in "A Breath of Old Virginia," by Thomas Barry, a story of laughter, loyalty, and love; Karl Jorn, tenor from the New York Metropolitan Grand Opera company; Sam Chip and Mary Marble in "The Land of Dykes," Van Hoven, "The Mad Magician," Comfort and Kinz, blackfaced comedians in coontown diversions, the Marako Twins, the only two Japanese girls on the stage who sing and dance; Jesse L. Lasky's living Venus, "The Aurora of Light," and Alberta Moore and Myrtle Young.

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RYAN & LEE DAINTY MARIE
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The Mayer Amusement Company, which originally built the Casino, which had been sublet for several seasons, has now taken over the management and direction, and commencing with the present week a weekly show of six acts from the Marcus Loew Vaudeville Circuit, supplemented with new feature photoplays will be the attraction twice a day.

Mr. Rudolph Aronson, projector of the New York Casino with its roof-garden, the first ever constructed, and manager of both for upward of sixteen years, left Washington last week for San Francisco with a view of presenting there a new grand opera in two acts, entitled "Fedra," the libretto by the Poet Lorenzi, and the music by the young Italian maestro, Romani, which recently received in Rome the first prize of thirty-four operas submitted. Mr. Aronson in the early 90s presented for the first time in New York Mascagni's "Cavalleria Rusticana." He feels confident that in "Fedra" he has discovered a successor to "Cavalleria Rusticana," which he hopes may see its world's premiere during the Panama-Pacific Exposition period.

JOHN T. WARDE.

NEW YORK THEATERS

CANDLER Theatre, West 42nd St. near 6th Ave. Tel. 762 Bryant. Evgs. 8:15. Mats. Wed. & Sat. 2:15
New York's Newest Playhouse
COHAN & HARRIS PRESENT
(by arrangement with Arthur Hopkins)
A new play by a new young American author
ON TRIAL
BY E. L. REIZENSTEIN
Biggest Hit in 35 Years

COHAN'S B'way and 43d St. Evs. 8:15. Mats. Wed. and Sat. 2:15. Prs. Mat. Wed. 50c-$1.50.
COHAN and HARRIS present
"IT PAYS TO ADVERTISE"
A farcical fact by Roi Cooper Megrue and Walter Hackett.

COHAN & HARRIS **ASTOR** B'way and 45th St. Evgs. 8:15. Matinees, Tuesday and Saturday at 2:15. Cohan & Harris will present
"HELLO, BROADWAY"
With New York's Favorite Comedians,
GEO. M. COHAN
WM. COLLIER
All Star Cast and 100 other Americans.

ELTINGE W. 42d St. Evenings, 8:20. Matinees, Wednesday and Saturday at 2:20.
A. H. Woods presents an American play in 3 acts.
THE SONG OF SONGS
By Edward Sheldon. Based on the novel by Hermann Sudermann. With an all star cast, including
JOHN MASON, THOS. A. WISE
DOROTHY DONNELLY, CALVIN THOMAS, IRENE FENWICK, CYRIL KEIGHTLEY, Others

REPUBLIC West 42d Street. Evgs. 8:15. Matinees Wednesday and Saturday, 2:15
A. H. WOODS presents a four act drama
"KICK IN" A play of New York life by Willard Mack
with
JOHN BARRYMORE, JANE GREY, JOSEPHINE VICTOR and others
LAST 2 WEEKS

HARRIS Theatre, W. 42d St. Evenings at 8:15. Matinees Wednesday and Saturday, 2:15.
SELWYN & CO. present
Margaret Illington
in
The Lie By HENRY ARTHUR JONES

CORT Thea., 48th St. East of Broadway. Direction of John Cort. Evenings 8:15. Matinee Wednesday and Saturday, 2:15. Wednesday Matinee, 50c to $1.50.
SELWYN & CO. present
UNDER COVER
A melodrama of love, mystery and thrills.
By Roi Cooper Megrue

HUDSON 44th St., West of Broadway. Evenings 8:15. Mats., Wed. and Sat., 2:15.
SELWYN & CO. present
The Show Shop
By James Forbes, author of "The Chorus Lady."
With
Douglas Fairbanks
And an All American Cast.

The Opera House, Bristol, Pa., recently completed, opened March 15 under the management of Jacob B. Fox, of Riverside, N. J. The house will seat 2,000.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Balto. 15-20. Lancaster, Pa., 22. Allentown 23. Trenton, N. J., 24. Reading, Pa., 25. Harrisburg 26. Altoona 27.

ARLISS, George (The Liebler): Cinti. 15-20.

BARRES, Granville: N.Y.C. Jan. 27—indef.

BARRYMORE, Ethel (Chas. Frohman): N.Y.C. Jan. 25-March 27.

BENNETT, Richard (Selwyn and Co.): Boston Feb. 15—indef.

BIRD of Paradise (Oliver Morosco): Balto. 15-20. Wash. 22-27.

BLAIR, Eugenie, and Albert Phillips: Chgo. 7-April 3.

BLUE Bird (Messrs. Shubert): N.Y.C. 15-27.

BLUE Envelope (Richard Lambert Co.): Phila. 15-27.

BURKE, Billie (Chas. Frohman): Nashville, Tenn., 17. 18, Montgomery, Ala., 19, Mobile 20, New Orleans 22-27.

CAMPBELL, Mrs. (The Liebler): Boston 15-27.

CLEVER Ones (Play Actors, Inc.): N.Y.C. Jan. 25—indef.

DADDY Long-Legs (Henry Miller): N.Y.C. Sept. 28—indef.

DADDY Long-Legs (Henry Miller): St. Louis 15-20.

DAMAGED Goods: Cinti. 15-20.

DIPLOMACY (Chas. Frohman): Lexington, Ky., 17. Dayton, O., 18, Indianapolis, Ind., 19, 20, Pittsburgh 22-27.

DRESSLER, Marie (Messrs. Shubert): B'klyn 15-20.

DREW, Lois (Chas. Frohman): Milwaukee 15-17, Madison 18, Rockford, Ill., 19, Dubuque, Ia., 20, Minneapolis 22-24, St. Paul 25-27.

DUMMY, The (Play Producing Co.): Kansas City 15-20.

EVERYWOMAN (Henry W. Savage): Bakersfield, Cal., 17, Visalia 18, Fresno 19, 20, Tulare 21-April 3.

EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 27—indef.

FAVERSHAM, William (Leonard L. Gallagher): N.Y.C. 15-20. Balto. 22-27.

FERGUSON, Elsie (Chas. Frohman): N.Y.C. Nov. 2-March 27.

FINE Arts Theater (Players Producing Co.): Chgo. Feb. 10—indef.

FORBES-ROBERTSON (Percy Burton): St. Paul 15-20, Milwaukee 22-27, Cinti. 29-April 3.

GOODWIN, Nat (Messrs. Shubert): New Orleans 14-20.

HELP Wanted (Lait and Rafferty): Louisville 14-20.

HIGH Cost of Loving (Al. H. Woods): Chgo. 14-April 3.

HODGE, William (Lee Shubert): Buffalo 15-20.

ILLINGTON, Margaret (Selwyn and Co.): N.Y.C. Dec. 24—indef.

INNOCENT (Al. H. Woods): Pittsburgh 15-20.

IN Old Kentucky: Cleveland 15-20.

INSIDE the Lines (J. Fred Zimmerman, Jr., and Wm. Harris, Jr.): N.Y.C. Feb. 15—indef.

IRVING Place Theater Co.: N.Y.C. Oct. 1—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.

KICK In (Al. H. Woods): N.Y.C. Oct. 10-March 27.

LAW of the Land (George Broadhurst): N.Y.C. Sept. 30—indef.

MANN, Louis (Messrs. Shubert): Cleveland 15-20.

MANTELL, Robert (Wm. A. Brady): Phila. 8-20.

MAUDE, Cyril (The Liebler): Chgo. 8-27.

MILESTONES (Klaw and Erlanger): Phila. 15-20.

MIRACLE Man (Cohan and Harris): Syracuse, N. Y., 17-18, Rochester 19, 20.

MURDOCH, Ann (Chas. Frohman): Boston 1-20.

NEW Henrietta (Joseph H. Brooks): Chgo. Dec. 27-April 10.

OLCOTT, Chauncey (Henry Miller): Minneapolis 15-20.

OLD Homestead (Frank Thomas): Toledo, O., 14-17, Lima 18, Findlay 19, Bucyrus 20, Cleveland 22-27.

OMAR the Tentmaker (Tully and Buckland): Logansport, Ind., 17, Milwaukee, Wis., 18-20, Janesville 22, Peoria, Ill., 23, 24, Streator 25, Bloomington 26, Springfield 27, St. Louis 28-April 3.

ON Trial (Cohan and Harris): N.Y.C. Oct. 19—indef.

ON Trial (Cohan and Harris): Chgo. Dec. 27—indef.

PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Oct. 20—indef.

PAIR of Sixes (H. H. Frazee): Boston 15—indef.

PAIR of Sixes (H. H. Frazee): Newark, N. J., 15-20, New Haven, Conn., 22-27.

PAIR of Sixes (Western: H. H. Frazee): Greenville, Miss., 17, Memphis, Tenn., 18-21, Clarksdale, Miss., 22, Greenwood 23, Yazoo City 24, Jackson 25, Birmingham, Ala., 26-28, Montgomery 29, Columbus, Ga., 30, Macon 31.

PAIR of Sixes (Central: H. H. Frazee): Burlington, Ill., 17, Princeton 18, Dixon 19, Sterling 20, Kenosha, Wis., 21, Sheboygan 22, Green Bay 23, Hancock, Mich., 25, Ishpeming 26, Escanaba 27, Menominee 28, Wis., 29, Appleton 30, Oshkosh 31, Janesville 31.

PAIR of Sixes (Eastern: H. H. Frazee): Nashua, N. H., 17, South Framingham, Mass., 18, Norwich, Conn., 19, Willimantic 20, Jersey City, N. J., 22-27.

PEG o' My Heart (Co. A: Oliver Morosco): Phila. Feb. 22—indef.

PEG o' My Heart (Co. B: Oliver Morosco): Sacramento, Cal., 17, Marysville 18, Chico 19, Red Bluff 20, Dunsmere, Ore., 21, Ashland 22, Medford 23, Eugene 24, Corvallis 25, Albany 26, Salem 27, Portland 28-April 3.

PEG o' My Heart (Co. C: Oliver Morosco): Sioux Falls, S. D., 17, Watertown 18, Aberdeen 19, Huron 20, Brookings 22, Mankato, Minn., 23, Owatonna 24, Faribault 25, Rochester 26, Winona 27, St. Paul 28-April 3.

PEG o' My Heart (Co. D: Oliver Morosco): Prairie du Chien, Wis., 17, Elkader, Ia., 18, Richland Center, Wis., 19, Madison 20, Kenosha 22, Belvidere, Ill., 23, Beloit, Wis., 24, Watertown 25, Beaver Dam 26, Appleton 27, Green Bay 28, Stevens Point 29, Marshfield 31.

PEG o' My Heart (Co. E: Oliver Morosco): Hammond, Ind., 17, Michigan City 18, Dowagiac, Mich., 19, Kalamazoo 20, Battle Creek 21, Coldwater 22, Adrian 23, Tecumseh 24, Jackson 25, Lansing 26, Charlotte 27, Muskegon 28, Big Rapids 29, Ludington 30, Manistee 31.

PEG o' My Heart (Co. F: Oliver Morosco): Lawton, Okla., 17, Chickasha 18, Norman 19, Guthrie 20, Tulsa 21, Pawnee 22, Perry 23, Enid 24, Tonkawa 25, Henrietta 26, Gainsville 29, Venita 31.

POLLYANNA (Modern Play Co.): N.Y.C. Dec.—indef.

POOR Little Rich Girl (Klaw and Erlanger): Wash. 15-20.

POTASH and Perlmutter (Al. H. Woods): Bellingham, Wash., 17, Vancouver, B. C., 18-20, Seattle, Wash., 21-27, Astoria, Ore., 28, Salem 29, Roseburg 30.

POTASH and Perlmutter (Al. H. Woods): Buffalo 15-20.

POTASH and Perlmutter (Al. H. Woods): Salt Lake City 15-20.

PRODIGAL Son (Oscar Graham): Bridgeport, Tex., 17, Ladonia 18, Leonard 19, Jefferson 20.

ROBSON, May (Academic Producing Co.): Janesville, Wis., 17, Rockford, Ill., 18, Clinton, Ia., 19, Rock Island, Ill., 20, Moline 22, Muscatine, Ia., 23, Davenport 24, Burlington 25, Keokuk 26, Peoria, Ill., 27, Indianapolis, Ind., 29-31.

SEA Wolf: Boston 15—indef.

SEVEN Keys to Baldpate (Cohan and Harris): Phila. 8-20.

SEVEN Keys to Baldpate (Cohan and Harris): Frisco 1-20.

SHEPHERD of the Hills (Gazzolo and MacVitty): Detroit 15-20.

SHOW Shop (Selwyn and Co.): N.Y.C. Dec. 31—indef.

SINNERS (Wm. A. Brady): N.Y.C. Jan. 7—indef.

SKINNER, Otis (Chas. Frohman): Chgo. 8-20.

SONG of Songs (A. H. Woods): N.Y.C. Dec. 22—indef.

SPOONER, Cecil: Pittsburgh 15-20.

STARR, Rose (Henry B. Harris Est.): San Jose, Cal., 17, Oakland 18-20.

STARR, Frances (David Belasco): N.Y.C. Jan. 26—indef.

SUNNY South (J. C. Rockwell): Lapeer, Mich., 17, St. Louis 18, Alma 19, Shepherd 20, Marion 22, Cadillac 23, Thompsonville 24, Traverse City 25, East Jordan 26, Charlevoix 27, Petoskey 29, Harbor Springs 30, Boyne City 31.

TELFER'S Lou (Messrs. Shubert): N.Y.C. 17—indef.

TEMPEST, Marie (John Cort): Cinti. 15-20. St. Louis 22-27, Kansas City 28-April 3.

TERRY, Phyllis Neilson (Joseph Brooks): N.Y.C. 1—indef.

THINGS That Count (Wm. A. Brady): Wash. 15-20.

THIRD Party (F. Ray Comstock): Boston 1—indef.

TO-DAY (Co. B: Harry von Tilzer): Portland, Ore., 14-20.

TRAIL of the Lonesome Pine: Balto. 15-20.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.

UNCLE Tom's Cabin: Parkersburg, W. Va., 17, Gallipolis, O., 18, Gloucster 19, Zanesville 20.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.

UNDER Cover (Selwyn and Co.): Los Angeles 14-20, San Diego 21, 22, Pasadena 24, Bakersfield 25, Visalia 26, Fresno 27.

WARFIELD, David (David Belasco): Chgo. 15-April 3.

WASHINGTON Square Players: N.Y.C. Feb. 16—indef.

WHILE Paris (Comstock and Gest): Grand Rapids, Mich., 15-20.

WHITE Feather (Wm. A. Brady): N.Y.C. Feb. 5—indef.

WITHIN the Law (Selwyn and Co.): St. Louis 15-20.

WITHIN the Law (Selwyn and Co.): Knoxville, Tenn., 17, Chattanooga 18, Nashville 19, 20, Lexington, Ky., 22, Charleston, W. Va., 23, Huntington 24, Marietta, O., 25, Parkersburg, W. Va., 26, Clarksburg 27.

YELLOW Ticket (Al. H. Woods): Butte, Mont., 17, Great Falls 18, Bozeman 19, Billings 20, Miles City 22, Bismarck, N. D., 23, Jamestown 24, Fargo 25, Grand Forks 26, Crookston, Minn., 27, Winnipeg, Man., Can., 29-April 3.

TRAVELING STOCK

ANGELL: Homer City, Pa., 15-17, Nanty Glo 18-20.

BROWN, Louise (Edward Doyle): Putnam, Conn., 15-20.

COOK PLAYERS: Palmetto, Fla., 15-20.

KLARK, Gladys: Natick, Mass., 15-20.

LA ROY: Greenville, O., 15-20.

MARKS, Ernie: Niagara Falls, N. Y., 15-20.

NATIONAL: Bunker Hill, Ind., 15-17, Walton 18-20.

SHERMAN: Joliet, Ill., 15-17, Elgin 18-20.

SUTHERLAND: Elkhorn, Wis., 15-17, Marathon 18-20.

OPERA AND MUSIC

BOSTON English Opera Co.: Springfield, Mass., 17.

BRINGING Up Father (Co. 1: Chas. F. Yale): Galt, Ont., Can., 17, St. Catharines 18, Hamilton 19, 20, Buffalo 22-27, Toronto 29-April 3.

BRINGING Up Father (Co. 2: Chas. Foreman): Seattle 14-20, Everett 21, Bellingham 22, Victoria, B. C., 23, 24, Vancouver 25, Kamloops, Alta., 26, Revelstoke 27, Calmary 29-31.

BRINGING Up Father (Co. 3: Archie McKenzie): Whitney O., 17, New Philadelphia 18, East Liverpool 20, Niles 22, Salem 23, Kent 24, Akron 25-27, Painesville 29, Ashtabula 30, Beaver Falls, Pa., 31.

BUNNY, John: N.Y.C., 15-20.

DANCING Around (Messrs. Shubert): Boston 8-20.

ELTINGE, Julian (A. H. Woods): Chgo. Feb. 15—indef.

FADS and Fancies (Klaw and Erlanger): N.Y.C. 8—indef.

GILBERT and Sullivan Opera Co.: Phila. 7-20.

GIRL from Rector's: Chgo. 15-20.

GIRL from Utah (Chas. Frohman): Detroit 15-20. Chgo. 22—indef.

HANKY Panky (Lew Fields): Chgo. 15-20.

HELLO, Broadway (Cohan and Harris): N.Y.C. Dec. 28—indef.

HIGH Jinks (Arthur Hammerstein): Frisco 1-20. Oakland 22-24, San Jose 25, Fresno 26, Bakersfield 27, Los Angeles 28-April 3.

HIGH Jinks (Arthur Hammerstein): Richmond, Ind., 17, Muncie 18, Marion 19, Ft. Wayne 20, South Bend 21, Battle Creek, Mich., 22, Jackson 23, Grand Rapids 24, 25, Kalamazoo 26, Lansing 27.

HITCHCOCK, Raymond (Cohan and Harris): Holyoke, Mass., 17, New Haven, Conn., 18, Hartford 19, 20.

IT'S a Long Way to Tipperary (John C. Sullivan): Cinti 15-20, Indianapolis 21-27, St. Louis 28-April 3.

IT'S a Long Way to Tipperary (Chas. Southwell): Lindsay, Ont., Can., 17, Peterebore 18, Trenton 19, Kingston 20, Brockville 22, Belleville 23, Cornwall 24, Gouverneur, N. Y., 25, Quebec, Can., 26-27, Burlington, Vt., 29, Plattsburg, N. Y., 30, Ogdensburg 31.

KELLERMANN, Annette: Cleveland 15-20.

LILAC Domino (Andreas Dippel): Boston 1—indef.

LITTLE Cafe (Klaw and Erlanger): Plattsburgh, N. Y., 17, Barre, Vt., 18, Rutland 19, Bennington 20.

McINTYRE and Heath (John Cort): Detroit 15-20, Cleveland 22-27, Pittsburgh 29-April 3.

MAID in America (Messrs. Shubert): N.Y.C. Feb. 15—indef.

MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 26—indef.

MUTT and Jeff in Mexico (Co. 1: Jos. Pettingill): Jersey City, N. J., 14-20, Paterson 22-27, Prov., R. I., 29-April 3.

MUTT and Jeff in Mexico (Co. 2: Chas. Williams): Superior, Wis., 17, Brainerd, Minn., 18, Staples 19, Little Falls 20, St. Paul 21-24, Minneapolis 25-27, Madison, Wis., 29, Fond du Lac 29, Sheboygan 30, Manitowoc 31.

MUTT and Jeff in Mexico (Co. 3: Grif Williams): Mason City, Ia., 17, Red Wing, Minn., 18, Winona 19, Faribault 20, Mankato 21, St. Peter 22, New Ulm 23, Albert Lea 24, Northfield 25, Owatonna 26, Rochester 27, La Crosse, Wis., 29, Prairie du Chien 29, Decorah, Ia., 31.

MUTT and Jeff in Mexico (Co. 4: Harry Hill): Lockhaven, Pa., 17, Williamsport 18, Sunbury 19, Shamokin 20, Mt. Carmel 22, Ashland 23, Shenandoah 24, Bloomsburg 25, Hazelton 26, Lansford 27, Bridgeton, N. J., 29, Wildwood 30, Vineland 31.

MUTT and Jeff in Mexico (Special): Walter Turner: Welch, La., 17, Port Arthur, Tex., 18, Wharton 19, Yoakum 20, New Braunfels 21.

ONLY Girl (Joe Weber): N.Y.C. Nov. 2—indef.

OUR Children (Oliver Morosco): Chgo. Dec. 30—indef.

PASSING Show of 1914 (Messrs. Shubert): St. Louis 14-20.

PRINCE of Pilsen (P. J. Kelly): Mansfield, O., 17, Marion 18, Piqua 19, Springfield 20, Middletown 21, Dayton 22, 24, Indianapolis, Ind., 25-27, Cinti. 28-April 3.

RED Rose (W. J. Derrick): Regina, Sask., Can., 15-17, Saskatoon 18-20, Edmonton, Alta., 22-24, Calmary 25-27, Vancouver, B. C., 29-31.

RED Widow (Philip H. Niven): Cordele, Ga., 17, Americus 18, Fairbridge 19, Albany 20, Camilla 22, Hawkinsville 23, Dublin 24, Macon 25, Milledgeville 26, Athens 27.

ROYAL Grand Opera Co.: Rochester, N. Y., 15-17.

SARI (Henry W. Savage): Columbus 15-17, Springfield 18, Dayton 19, 20, Cinti. 21-27.

SEPTEMBERN Morn (Central: Rowland and Clifford): Amsterdam, N. Y., 17, Johnstown 18, Rome 19, Watertown 20, Fulton 22, Oswego 23, Norwich 24, Oneida 25, Syracuse 26, Ithaca 27.

SEPTEMBERN Morn (Eastern: Rowland and Clifford): Rahway, N. J., 17, Pearl River 18, Belle Pourche 19, Lead 20.

SEPTEMBER Morn (Central: Rowland and Clifford): Lake Charles, La., 17, Baton Rouge 18, Alexandria 19, Monroe 20.

SEPTEMBER Morn (Coast: Rowland and Clifford): Denver 14-20.

SEVEN Hours to New York (O. E. Wed.): Bradford, Pa., 18, Olean, N. Y., 20, Towanda, Pa., 22, Norwich, N. Y., 23, Cowville 24, Watertown 25, Gouverneur 29, Canton 30, Potsdam 31.

TO-NIGHT'S the Night (Messrs. Shubert): N.Y.C. Dec. 24-April 3.

TRENTINI, Emma and Clifton Crawford (Arthur Hammerstein): N.Y.C. 2—indef.

WATCH Your Step (Chas. Dillingham): N.Y.C. Dec. 8—indef.

WHAT'S Going On? (John Cort): Chgo. Feb. 22—indef.

WHEN Dreams Come True: Altoona, Pa., 17, Harrisburg 18, Hazelton 19, Scranton 20, Wilkes-Barre 22, Allentown 24, Easton 25, Atlantic City, N. J., 26, 27.

ZIEGFELD Follies of 1914 (Florenz Ziegfeld): Los Angeles 8-20.

MINSTRELS

ALEXANDER'S Baseline Minstrels (Kine Brothers): Pittsfield, Mass., 17.

DUMONT'S: Phila. Sept. 14—indef.

FIELD'S, Al. G.: Bartlesville, Okla., 17, Tulsa 18, Arkansas City, Kan., 19, Guthrie, Okla., 20, 21, McAlester 22, Muskogee 24, Fayetteville, Ark., 25, 27, Rogers 28, Bentonville, Ark., 29, Fayetteville 30, Wichita Falls, Tex., 31.

HAMLIN'S, Wiel (Opera House): Danville, Ill., 17, Champaign 18, Bloomington 19, Lincoln 20, Springfield 21, Taylorville 22, Litchfield 23, Edwardsville 24, Belleville 25, Centralia 26, Mt. Vernon 27, Mt. Carmel 29, Princeton, Ind., 30, Evansville 31.

RICHARD and Pringle (Richard and Pringle's): Georgetown, Tex., 17, Taylor 18, Cameron 19, Waco 20, Marlin 21, Waxahachie 22, Corsicana 23, Palestine 24, Lufkin 25, Beaumont 26, Galveston 27, Houston 28, Brenham 29, Austin 30, Temple 31, Hillsboro 31.

MISCELLANEOUS

BARNES, Al. G. Circus: Los Angeles 17-20, Lemoore 21, Bakersfield 22, Porterville 23, Hanford 24, Visalia 25, Tulare 26, Coalinga 27.

DUNCAN, Isadora: N.Y.C. 15-27.

LE ROY, Talma, and Bosco: Pittsburgh 15-20.

THURSTON, the Magician (Jack Jones): Atlantic City, N. J., 15-17, Wilmington, Del., 22-27, Phila. 29-April 3.

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UP-STATE PLAYERS

SCHENECTADY, N. Y. (*Special*).—At the Van Curler, "Under Cover," March 1, 2; capable cast to fair business. "The Blue Bird," March 3, wonderful production greeted by two very large houses. "Girls from Joyland," March 4-6, good to fair receipts. "The Beauty Shop," March 10, with Raymond Hitchcock, a big hit, enjoyed big business. "Gay Widows," March 11-13. "The Miracle Man," March 15. At Proctor's, March 8-10, Bernard and Scarth, a solid hit; Scotch Players, well received; De Lacy Trio, very good; Minola Hurst and Midget, scored; Fort and De Lacy, good; Chasquan Brothers, pleased; "The Love Route," in four parts, fine. Robert Dumont Trio, Mack and Pingree, Edith Clifford, Doris Hardy and company, Jack Polk, Mardo and Hunter, and "A Gentleman of Leisure," in four parts, March 11-13.

Although business has been continually good at Proctor's, the management is now striving for capacity houses at every performance. Last week the Hon. Francis F. Bent, in addition to his Travelette, delivered a speech regarding Mr. Proctor's policy. Manager Charles H. Goulding has brought back from New York an innovation called the "Song Festival."

John Holland, a graduate of the American Academy of Dramatic Arts, produced two playlets for the class in dramatics at the High School on March 4, 5. Beatrice C. Tulmas as the Faery Child in "The Land of Heart's Desire," by W. B. Yeats, scored a success due to her excellent work and her exceptional beauty.

NAT BARR.

BINGHAMTON, N. Y. (*Special*).—Raymond Hitchcock in "The Beauty Shop" played to a capacity house at the Armory Theater March 8; large and enthusiastic audience. "Uncle Tom's Cabin" March 6. Keith's vaudeville continues at the Stone Opera House. FREDERICK SMITH.

ELMIRA, N. Y. (*Special*).—"The Old Homestead" drew two large houses to the Lyceum March 8. "The Smart Set" March 13. "The Twin Beds," March 16. A strong vaudeville bill at the Majestic and the Paramount pictures at the Colonial drew capacity March 8-13.

J. MAXWELL BEMUS.

SYRACUSE (*Special*).—Royal Grand Opera company at the Empire in "Lucia," "Aida," and "Rigoletto," followed by "Potash and Perlmutter" week March 1.

The Salon Musical Club presented "Two Moments Musicales," with Miss Eloise Holden, Miss Frances Pelton-Jones, Miss Jacques Kasmer, and Mr. Alexander Russell, to a packed house. Miss Holden, a local favorite, was encored to the echo by her charming presentation of her dances. The others were also applauded generously. "The Miracle Man" March 17, 18. Eva Tanguay at the Grand; also the Alexander Kids' return, by general request.

FREDERICK E. HOWTON.

KINGSTON, N. Y. (*Special*).—Nancy Boyer and her company at the Opera House, presenting week March 8, "The Conspiracy," "When We Were Twenty-one," "The Price She Paid," "The Truth," "Our Wives," "Little Lost Sister," "Woman in the Case," and "Her Husband's Wife." The company this season includes John Blake, Henry Tests, Edward Barton, John Lynch, Robert Fay, Kingston Cole, John Winton, William Backler, Ed. Drake, Misses Daisy Carelton, Josephine Bond, Wanda Dayton, and Nancy Boyer. This company has enjoyed splendid business throughout the country.

A. EDWARD WALKER.

MUNICIPAL IDEA, PORTLAND, ME.

PORTLAND, ME. (*Special*).—On April 5 a dramatic repertoire company, to be called the Portland Players, will be installed at the Jefferson Theater, something after the plan of the Municipal Theater at Northampton, Mass. It is understood that visiting stars will be featured. The project is being undertaken by Professor Frederic Brown, of Bowdoin College. Miss Jessie Bonstelle, who has helped make the Northampton Theater such a success, is engaged to direct the company with Bertram Harrison as co-director and manager. Professor Brown's wife, a well-known reader, will be a member of the association. The development of such a praiseworthy undertaking will be watched with much interest by all lovers of high-class drama. The present manager, Mr. J. J. Garrity, will devote much of his time to organizing a circuit, which will enable theatrical companies to have a continuous route through New England, and thereby insuring Portland, with other principal cities, the best plays with No. 1 companies.

B. F. Keith's Stock company is playing to capacity houses. The offering week March 8 being "Damaged Goods." The Casco Theater, recently vacated by the Marie Pavey Stock company, has been turned over to real estate men, and will be remodeled into a store. The Cape Cottage Theater, under the Dudley-Royster management, by whom plans are being made for an unusually attractive season of comic opera, with visiting stars featured during the season, among them Fritzi Scheff, Richard Carle, and others. The same management has taken over Riverton Park for a season of musical comedy. The Empire Theater still continues to hold the reputation of being the best picture house in the city. They are making a specialty of presenting the World films.

AGNES ARMSTRONG.

IOWA VOICE COMING TO NEW YORK

FT. DODGE, IA. (*Special*). — Miss Virginia Rankin, who sang at the Auto Show week March 1-6, won her audiences by her charming personality. Her voice is a high soprano, and is very sweet. Miss Rankin is going to New York this Summer to sing for the Columbia Phonograph Company. She is the wife of Manager Burton, of the Orpheum, of Des Moines, Ia., and when not on the road resides there.

Neil Schaffner has joined the Guy Hickman Repertoire company. Mr. Shaffner and his brother Frank are residents of Ft. Dodge.

War pictures were shown at the Princess March 4 for the benefit of the Belgians. Pictures will be shown for the benefit of the Boys' Scout movement March 22-24. The Majestic is showing only Paramount and World films. The price of admission was raised from 10 to 15 cents, and the house, which seats 600 people, is packed at every show.

A movement is on foot to raise funds to build a coliseum in this city. Already a large subscription has been raised, and work will be started soon.

LILLIAN M. RANKIN.

ST. PAUL

ST. PAUL, MINN. (*Special*).—Chauncey Olcott, Metropolitan, week March 8. Forbes-Robertson in "The Passing of the Third Floor Back," "The Light That Failed" and "Hamlet," week March 15. At the Orpheum, week March 8, "The Drummer of the Seventy-Sixth," by Harrison Burbank, with Master Courtney Keats, the boy actor, and Madame Elizabeth Arianna, from the German Theater company, New York, in the cast.

JOSEPH J. PFISTER.

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LOUISVILLE, KY.

LOUISVILLE, KY. (*Special*).—Macauley's Theater was dark until March 11, when "High Jinks" drew well during a three nights' engagement. The triple star attraction, "Diplomacy," with Gillette Bates and Dore in the leading roles, March 15, 16.

"The Cat and the Fiddle," an old favorite, filled a week's time at the Gayety March 7-13. "Help Wanted" March 14.

B. F. Keith's vaudeville house had a big week March 7-13, in the bill were Clayton White and company, Hale and Patterson, Chester Johnstone, Bond and Casson, Havemann's Animals, and Nat M. Wills.

Good business ruled at all of the moving picture places and excellent films were offered, notably, "The Spoilers," at the Mary Anderson Theater; "The Life of Abraham Lincoln," at the Alamo, and Wallace Reidinger in "A Gentleman of Leisure," at the Majestic.

A Chamber Concert of the Louisville Quintette Club at the Woman's Club, March 9, was largely attended.

Marie Bates, who appeared at Macauley's March 8, 9, with David Warfield in "The Auctioneer," was a member of Harney Macauley's Stock company at that house when it first opened its doors in Oct., 1873.

A moving picture photo-drama of the celebrated "Frank Case" was announced at the Masonic week March 7, but it was suppressed by the city authorities.

J. Obie Campbell, of "The Cat and the Fiddle" company, is an ex-Louisvillian who has made good on the stage. He was formerly an usher at several theaters here.

Mrs. Madison Cawein, the widow of the lamented author-poet, is creating most favorable mention for her artistic public reading and singing from the works of her distinguished husband. She may go on tour.

CHARLES D. CLARKE.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (*Special*).—"Potash and Perlmutter," a superlative theatrical treat, opened at the Lyceum March 8. Although there were no notables, excepting Jean Sawyer, the headliner, on the bill presented at the Temple, week March 8, the entertainment was unusually good.

La Titcomb was the unassuming stage name of a woman, large in stature, who heads her own company at Lowe's. The act was lifted to its position as a headliner by a young woman, Olga, and a young man, Mische, evidently Russian, who dance their way into the favor of the audiences.

Little Jimmie Rosen and company, in a funny comedy skit, "Doctor Cupid," at the Family week March 8.

"The Girls from Joyland," featuring Frank L. Wakefield, was the attraction of the Corinthian March 8-13. A well-trained chorus is in the production.

"BOB" HOGAN.

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SALEM, ORE.

SALEM, ORE. (*Special*).—"The Yellow Ticket" proved an excellent attraction at the Grand Opera House Feb. 12; attendance fair. "High Jinks," with Stella Mayhew, was played to capacity business March 1. "To-Day" March 13.

The Globe Theater, under the management of W. A. Danielson, an engineer showman of Seattle, has been remodeled to great advantage, making this one of the most exquisite theaters in Oregon. Vaudeville and excellent feature films are shown.

W. H. Sellwood, who has been associated with theatrical enterprises for the past eight years, has taken the management of the Wexford Theater. Best features are shown to splendid business. Ye Liberty, under most excellent management, is drawing capacity houses; showing only the highest class features.

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Lulu Glaser in the Varieties—Belle Baker Again on Broadway—"A Holland Romance" Appeals

MISS GEORGIA CAMPBELL.
The Campbells Have a Delightfully Informal Little Specialty.

MADAME EMMA CALVE—in her second Palace week—continued the pre-eminent star of the New York variety theaters.

Madame Calve sang Gounod's Serenade, Deraulede's "The Trumpeter" and Bizet's Chanson Boheme, with "Dixie" as an encore number. Madame Calve introduced an interesting young violinist, M. Alfred Megerlin, who revealed an excellent tonal quality.

Lulu Glaser in Trousers

Lulu Glaser returned to vaudeville at the Palace, this time in a skit, "A Captivating Capture," by Raymond W. Peck.

Miss Glaser plays a young woman who masquerades as a soldier in order to enter the barracks quarters of a dashing Captain Merriman. She wants to secure some love letters written to the gay captain by a girl chum—or something like that. The captain—curiously—doesn't realise her identity and the young woman has an awkward moment or two. Of course, he finally falls in love with his visitor.

Three songs are dropped at haphazard into the skit. Once Miss Glaser suddenly appears in her costume of Dolly Varden to sing "Blue Jay Bird"—although just how she obtained feminine garb in a barracks isn't for the moment apparent.

Possibly it's unfair to expect a bit of musical comedy to be logical. Anyway, "A Captivating Capture" is very weak and puny. Miss Glaser has to force everything to get any sort of results—and loses correspondingly in effervescence and charm.

Tom Richards plays the captain in the usual poseful musical comedy manner and William Glaser is entirely too noisy as the daring young lady's brother.

Belle Baker Returns

Belle Baker has a direct appeal. There's a humanness in her ragging—a personality that reaches over with a punch and holds.

Miss Baker is still doing her Yiddish song—almost a rag classic—"When People Start to Pay, That's No Time for a Business Man to Die," and her "wop" number, "Come Back, Antonio," of the Italian who enlisted and went to Mexico.

Miss Baker changed her other songs during the week. "When the Band Played an American Rag," a feeble peace song with a dream in which——

"The Russian Czar said to the Kaiser,
Let's drink some Budweiser,"

and a typical Irving Berlin plaint, "If You Don't Want Me, Why Do You Haunt Me?" gave way after Monday. In their place Miss Baker did a colorless rube number, "Si's Been Drinking Cider," and the Jewish clothing store lyric, "Put It On—Take It Off—Wrap It Up." The last named number went over emphatically.

Henry Lewis is Amusing

Henry Lewis—with his burlesque of the Prologue of "Pagliacci" and his subsequent brisk patter and comic song—is really funny.

Lewis is original, spontaneous and amusing. He gave us our one real laugh of the week.

Harry Tighe and Babette are a new two-act. They meet before a street drop in one—after which they repartee and vocalize. Later they use a grand piano. Tighe is a robust, good humored, mild sort of Harry Fox, while Babette is slim and of rather metallic personality.

Claude Gillingwater, assisted by Edith Lyle, again offered his sketch, "Wives of the Rich," at the Palace. It's a triangle playlet—in which the husband, in a dream, kills the man who is about to run away with his wife. As we've noted before, the idea has been handled many times but never more effectively. It is a relief, too, to watch the easy, quiet methods of Mr. Gillingwater—and of Miss Lyle, too.

The "Nance" Song

Harry Hines and George Fox are back once more in their piano and song specialty. Hines is still doing his "nance" number, "Oh, For the Life of a Fireman." He also helps chant that awful Tin Pan Alley peace plea, "I Did-dunt Raise My Boy to be a Soldier," and presents a Dr. Jekyl and Mr. Hyde sort of song, "I Hate——" This is a really absurd lyric—done in a green spotlight—with lines like this:

"I hate humanity,
Love fierce profanity."

We advocate the elimination of all effeminate "nance" comedy. It is many times offensive and most of the folk out front don't really want it.

"A Holland Romance," George Botsford's operetta with William Pruette as a rotund burgomaster, won something more than a pleasant reception at the Colonial.

MISS BEATRICE HERFORD.
Making Her Vaudeville Debut at the Colonial This Week.

MISS HONEY CAMPBELL.
The Misses Campbell Are Among the Season's Discoveries.

Pretty Little Operetta

With the blue tiled living room, its fireplace and the window overlooking a dike, "A Holland Romance" is quite colorful and pretty. To be sure, the plot is nothing much at all and the music is reminiscent and unassuming, but there's a certain note that reaches across. The burgomaster's pretty daughter is loved by the penniless but honest Otto Leyden. Father is against the match but Mother Van Kleek—who smiles upon the romance—threatens a cooking strike. So the burgomaster consents—on the bribe of getting pigs' knuckles every day—and love's young dream comes true.

Vocally the operetta isn't sensational but it is well enough done to be entertaining. Mr. Pruette plays and sings the burgomaster—again doing "I Want What I Want When I Want It"—Etta Hager is pretty as the daughter while Charles Otto is rather stiff of pose and gesture as the lover. Lillian Van Arsdale is the resourceful Frau Van Kleek.

The Irish Song and Ernest Ball

Ernest R. Ball seems to have a corner on the Irish ballad. He wrote "Mother Macree," "A Little Bit of Heaven Called Ireland," and a whole lot of other melodic lays of the Emerald Isle. Small wonder that a bright green necktie was the colorful spot of Ball's wardrobe for his Colonial debut as a single.

Mr. Ball has been appearing with Maude Lambert—but Miss Lambert is now a Winter Gardener. He can easily stand alone. In the first place, we doubt if there is a surer fire thing in vaudeville than an Irish song. Ball does them in a straightforward, rather likeable way and the medley of his own popular numbers clinches his hit.

Tameo Kajiyama writes upside down and backwards. In fact, he gives all sorts of amazing examples of reversed and inverted penmanship—sometimes with one hand and again with both hands. Of course, this always requires a corking degree of mental concentration.

Roxy La Rocca plays the harp—using an instrument surmounted by a gilded coronet and said, by the programme, to be the gift of the King of Italy. He smiles enough to get over safely in the varieties. Then, too, he invites the audience to whistle the melodies—which establishes him in the estimation of the gallery.

(Continued on page 16.)

Hartsook.

MISS GERTRUDE HOFFMAN,

Coming to the Colonial with Her Revue Next Week.

THE WEEK IN REVIEW

(*Continued from page 15.*)

Carter de Haven's Revuette

Carter De Haven either underestimated vaudeville or overestimated his juvenile revuette, "Step Lively"—which didn't. "Step Lively" is a producing slip—and an inane one at that.

A newsie and a little tenement girl meet outside a toy shop on Christmas Eve. They sit down in a doorway, fall asleep and a lady carrying a wand, fitted with an electric star, appears.

So, in their dream, they dance and sing with the animated dolls. A little "kid" song, done by June Janan, is the one thing worthy of note. The specialties have Ziegfeldian tendencies. One of the young girls appears briefly as a rather substantial Cupid—plus a sash—and later they do a military number in costumes not designed for a hard Winter in the trenches. As a climax, the lights flash out and the snare drums are illuminated—each have a picture of a President. Once more is patriotism used as first aid to a defective turn.

Willa Holt Wakefield made a brief return to Broadway at the Victoria. Her art of the pianologue song is always worth going far to see. No one can send a song straight to the heart quicker than Miss Wakefield.

Her programme included some of her favorite little numbers—an attractive mingling of gay and poignant bits.

Eddie Foy and his little army of Foys are always amusing. We can't help repeating a remark Harry Tighe made anent Foy: "The guy's lucky—nobody will ever steal his act."

BROOKLYN VAUDEVILLE

The Orpheum offered an exceptional bill last week, with Nazimova playing her second and last week at this house. The Misses Campbell in their drawing-room specialty, "At Home," won big applause; Cecil Lean and Cleo Mayfield were warmly received; Hans Kronold, the celebrated 'cellist; the Hayward-Stafford company in "The Devil Outwitted"; Raymond and Caverly, Herman Timberg, and Marguerite Torrey in "The Pipes of Pan" completed the bill.

Hermine Shone was a feature of the Prospect bill in Edgar Allan Woolf's playlet, "The Last of the Quakers." Josie Heather, with Henry I. Marshall, Leon and company, "The Beauties" and O'Brien Havel and company were on the bill.

Marion Murray informs THE MIRROR that William Riccardi, playing an Italian character role, left her act in Syracuse on Sunday, March 7. Miss Murray alleges that Mr. Riccardi left without notice and that she was forced to cancel her subsequent bookings. She was booked at Shea's in Toronto for last week and had secured the transportation for her company to that city.

Miss Murray was appearing in Edgar Allan Woolf's "A Modern Prima Donna," and had been booked practically solid by Harry Weber.

COMING HEADLINERS

Week of March 22—*Palace*, Mrs. Leslie Carter and company, Paul Dickey and company; *Colonial*, Gertrude Hoffman and revue; *Victoria*, Lillian Lorraine; *Alhambra*, Belle Baker, Helen Ware and company; *Royal*, Misses Campbell, Laddie Cliff, Lillian Shaw. Week of March 29—*Palace*, Bertha Kalich and company; *Colonial*, Mme. Nazimova and company; *Victoria*, Rosie Lloyd, Riggs and Witchie; *Alhambra*, Misses Campbell, Florence Tempest; *Royal*, George MacFarlane.

BERNHARDT MAY MAKE VAUDEVILLE TOUR NEXT SEASON

Charles Chaplin Considering the Varieties—Marie Rappold Is Two-a-Day Possibility

BY WALTER J. KINGSLEY.

THOMAS EGAN, the Irish tenor, has proved his claim as the greatest of all Ireland's ballad singers, at the Palace this week. He has the loyal support of his fellow-countrymen. Egan is being directed by Pat Casey and the combination is the strongest yet framed up for the edification of the Celts who love their dear native songs. When urged, Egan sings lyrics from a grand opera in Gaelic and otherwise proves himself a good Irishman.

Calvé is resting this week. The strain of fourteen performances a week is too much to be undertaken continuously, and the prima donna will rest her throat between engagements. She figures upon taking twenty-five weeks to fill her fifteen weeks' tour. By taking frequent rests she will keep her voice in all its magical perfection.

Bernhardt is being discussed for vaudeville next Fall.

Joan Sawyer is creating a sensation on the Keith tour, as it was expected she would.

Charles Chaplin, the comedy star of the Keystone slapstick films, is one of next season's vaudeville possibilities.

Irvin Cobb is seriously considering an offer to tell his inimitable darkey stories in the two-a-day. Experts declare that Cobb would establish himself overnight as a vaudeville humorist who would come close to writing his own ticket.

D'Agarieff, the for several seasons baritone of the Imperial Grand Opera in Petrograd, is in this country and is being made much of by society. The Castles and Lady Duff Gordon are also pushing his interests. "Eddie" Darling has booked him for an early April date at the Colonial. He is a strikingly handsome young Russian with a rich dramatic voice.

Grace La Rue returns to the Palace next week.

Bertha Kalich promises a dramatic sensation at the Palace soon.

When Nazimova closes her record-breaking vaudeville season she will tour the country in repertoire. At present "War Brides" is the sensation of show business.

Marie Rappold, for many years one of the greatest stars of the Metropolitan, is a possibility for Keith vaudeville.

Once more Edna May is being tempted with a prodigious offer for a few weeks in vaudeville and she is taking her time in making reply.

Society Note.—"Eddie" Darling and Arthur Klein saw the Ritchie-Walsh fight in ringside seats as the guests of Ritchie, whom the booking man met on the other side last Summer. Both Edward and Arthur are fans and take in all the best bouts. Inasmuch as their working days average close to eighteen hours in length, they are due for a little excitement.

The death of Max Anderson removed from vaudeville one of the finest characters in the amusement world. Mr. Anderson was an honorable gentleman who never descended to deceit or boasting or bluffing. His word was as good as a Government bond, and he stood for scientific business methods. Every one who was associated with him in business mourns a great showman who spurned the devious trickery so strongly associated with the theater, and dealt in the open unafraid.

Wilson Mizner is writing a sketch of the Yukon mining camps, in which he contemplates making his vaudeville debut as a performer. It would be worth a "poke of dust" to catch Wilson emoting in public on the stage.

Another magnificent first-class vaudeville house is to be erected very soon. I will give the details a little later. The bigger and better the house the better the investment, it seems.

The Palace Theater is the best paying theatrical property in America to-day. The genius of E. F. Albee has once more produced results without precedent. The Palace shows are the best in the world and the business is absolute capacity. Figuring on past and present performance we have to chart E. F. Albee as the greatest showman in the world. What he has built is as solid as Gibraltar. His influence will predominate long after he drops the reins, for he has builded for the future.

Hirsch revue, opened in Scranton last week and is now undergoing the pruning process. Gray affirms that the revue is a positive hit. The offering has five principals: Sophye Barnard, Lou Anger, Elizabeth Mayne, Charles McNaughton, and "Skeets" Gallagher. Ned Wayburn produced the revue and is said to be asking $1,750 for it.

Mary Boland will not be seen in the varieties, at least for the present. She has accepted an engagement to appear in stock in Denver.

Olga Petrova began her vaudeville tour as a single in Louisville on Monday. M. B. Bentham is directing her tour.

Grace La Rue comes to the Palace next week.

Bertha Kalich comes to the Palace on March 29 in her "dramatic surprise." Mme. Kalich will open in her sketch at Union Hill next week.

Madame Emma Calvé was to have played a third week at the Palace, but decided last Wednesday that her throat would not permit. Joseph Santley was added to the Palace bill.

Belle Baker, a Palace headliner, went up to the Colonial on Tuesday evening, Lillian Shaw being too ill to appear. Grace De Mar played several performances, but Miss Shaw was able to complete the week.

Ralph Austin, recently a member of the team of Morton and Austin, has just formed a vaudeville partnership with Tom Smith. Morton is now a member of the team of Morton and Moore.

The Palace Theater, Port Richmond, Staten Island, opened last Wednesday with a performance by the Narragansett Minstrels and on Thursday with vaudeville. The minstrel performance was under the direction of Dr. S. A. Blan.

Depend upon Loney Haskell to be timely. This week the front of the Victoria is covered with green paper, announcing that Maggie Cline is at that house celebrating St. Patrick's Day.

Willie Ritchie, ex-lightweight champion, opens a vaudeville tour at the Prospect next week. Ritchie will appear with his sister in a novelty called "From the Ballroom to the Gymnasium."

Glover Clifton has secured, through the Dramatists' Play Agency, a comedy sketch by Henry White. The playlet is called "Snuff's Snuf" and will go into immediate rehearsal.

Loney Haskell promised a unique "nut revue" for the week of March 29 at the Victoria.

Gertrude Hoffman brings her revue to the Colonial on Monday.

Paul Dickey and company, Mrs. Leslie Carter and company, the Princess Rajah, Charles Howard and company, Ned Wayburn's "Safety First," Swor and Mack, Alfred Friedheim and McMahon, Diamond and Chaplow will be on next week's notable Palace bill.

Lillian Albertson is making her return to the stage at the Colonial this week in a dramatic playlet, "Jane," by Evelyn Blanchard and Adelaide Streedman.

Rosita Mantilla, for her vaudeville appearances with C. Balfour Lloyd, has originated a dance with the unique title, "How the Goddesses of Ancient Greece Would Dance the Fox Trot."

THE CHICAGO BILLS

CHICAGO, (*Palace*).—Kitty Gordon, assisted by Harrison Hunter, was well received at the Palace Music Hall last week in Jack Lait's "Alma's Return." The remainder of the bill included Jack Wilson and Franklyn Ratie, as well as Minnie Allen, Imhoff, Conn and Coreene, the three Travilla Brothers and Jarrow.

Charlotte Walker headed the Majestic bill in "The Might-Have-Been." Ralph Dunbar's singing bell ringers were favorites. Lloyd Garrutt, a boy soprano, is the feature of the act. Madame Doree and her opera company received much applause.

A. C. WILKIE.

NATALIE ALT FOR VARIETIES SOON; OCTAVIA BROSKE IN NEW ACT

Vivian Martin to Be Seen in Sketch—Herbert Kelsey and Effie Shannon to Make Tour

Natalie Alt, who created the titular role of "Adele," is to appear in vaudeville. Edward S. Keller is arranging for her variety debut.

Octavia Broske, best known for her hit in "Oh, Oh, Delphine," entered vaudeville with George Bancroft at Union Hill this week.

Vivian Martin and Harold Edgar Thomas are to appear in the varieties in a new playlet. They will open their tour, booked by Edward S. Keller, in Baltimore on April 5.

Herbert Kelcey and Effie Shannon, who recently played the principal roles in Winthrop Ames's production of "Children of Earth," are really to invade the varieties at last. They negotiated for a vaudeville tour early this season, but the opening of the Ames production brought about a postponement.

Gilda Varesi, whose playing of the Portuguese wife in "Children of Earth" created much comment, is to head the second company of "War Brides."

Madame Nazimova will continue at the head of the first company, Miss Varesi playing vaudeville territory not touched by the Russian star.

Roshanara, the young English girl who interprets Indian and classic dances, is now in India. Late in January she appeared before His Highness the Maharajah of Kapurthala at his palace at Kapurthala, and made a tremendous success in her new Indian dances. Roshanara is the first English girl to ever dance before the Maharajah and the only European girl to ever dance Indian dances in India.

Miss Cecilia Wright has been forced to cancel a couple of weeks owing to a severe cold. Believing that the indisposition would yield to treatment soon in Cuba, Miss Wright is now making a motor trip to the hot sulphur baths of San Diego de los Banos. Miss Wright informs THE MIRROR that she already feels greatly improved and—whisper—that she has won at the races. Miss Wright was a guest of the Cuban American Jockey Club. Manager Fielder Jones, of the St. Louis Federals, in training at Havana, invited Miss Wright to attend the practise games, and has offered her the position of official mascot for the 1915 season.

Miss Wright, by the way, was received at the President's palace last Thursday. Incidentally, Miss Wright found time to show her journalistic ability by "writing up" the Ted Lewis-Frankie Mack fight at the Havana Stadium for the Havana *Daily Post*.

Art, temperament, or something like that demolished Loney Haskell's efforts to have Valeska Suratt and Billy Gould reunite for the present week at the Victoria. Loney had a cake-walk in blackface all planned, but Gould declined. So next week Miss Suratt will appear with Fletcher Norton for a single week—unless a bit of temperament manifests itself.

The cabaret revue is just now the thing. Chez Maurice has "Hello, Girls," a miniature revue by Harry Carroll with principals and chorister from the Winter Garden. And Bustanoby's is offering "Keep Smiling," divided into two smiles, and presented by Percy Elkeles.

The revue has four principals and a chorus of eight girls. The principals are Fred Walton, Maude Gray, Hazel Kirke, and Sylvia Jason.

Blossom Seeley is leaving the Winter Garden production for the varieties.

M. S. Bentham is now arranging an opening for Echlin Gayer, an eccentric English comedian, to appear in a sketch, "Inspector Ridgway," written by the late Arthur Weld.

"Safety First," the Tommy Gray-Louis

CURRENT BILLS

Colonial.—Beatrice Herford, Lillian Albertson and company, Mignon, Four Marx Brothers, Al. Herman, Hines and Fox, Colonel Mare Diamond and Miss Grant, Bert Wheeler and company, Prince Lai Mon Kim.

Alhambra.—Orville Harrold, Matthews Sharpe and company, Florraine Stone and company, Billy McDermott, "The Pipes of Pan," Berta Brooks, Nonette, Elliott and Mullen, Ford and Hewett.

Royal.—Frank Fogarty, Claire Rochester, Eva Fay, Coradini's Animals, "The Reunion," Toney and Norman, Sam Liebert and company, Cooper and Smith, El Ray Sisters.

Palace.—Joseph Santley, Molly McIntyre and company, Thomas Ross, Nat M. Wills, Ryan and Lee, Dainty Marie, Rice's Comedy Circus.

Victoria.—Valeska Suratt and company, Nan Halperin, Billy Gould, Van and Schenck, Mlle. Doria, Stuart Barnes, Queenie Dunedin, "Tin Beds."

LULU GLASER

IN VAUDEVILLE

Opening Vaudeville Tour at Montreal, March 22

Direction, ALF T. WILTON

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABARBANELL, Lina: Orph., Seattle; Orph., Portland, 21-27.

ABBOTT, Al.: Bijou, Savannah, 22-24; Victoria, Charleston, 25-27; Orph., Jacksonville, 29-April 3.

ACME Four: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.

ACT Beautiful: Hudson, Union Hill, N. J., 22-27.

ADAMS, Billy and Edith: Bijou, Savannah, 29-31; Victoria, Charleston, April 1-3.

ADELAIDE and Hughes: Forsythe, Atlanta.

ADLER and Arline: Keith's, Cinti.; Columbia, Grand Rapids, 29-27.

AERIAL Roda: Dominion, Ottawa, Can., 22-27.

AHEARN, Charles, Troupe: Forsythe, Atlanta, 22-27; Lyric, Richmond, 29-31; Colonial, Norfolk, April 1-3.

ALBERTSON, Lillian, Co.: Colonial, N.Y.C.

ALEXANDER and Scott: Colonial, Norfolk, 15-17; Lyric, Richmond, 22-24.

ALEXANDER Kids: Keith's, Wash., 22-27.

ALFREDS, Two: Maj., Milwaukee, 22-27.

ALLMAN and Stone: Keith's, Prov., 22-27.

ALPINE Troupe: Keith's, Boston, 22-27.

AMARANTHS, Four: Orph., Omaha; Orph., Kansas City, 21-27.

AMETA: Bushwick, B'klyn.

ANNAPOLIS Boys, Five: Prospect, B'klyn; Prospect, B'klyn, 22-27; Keith's, Wash., 29-April 3.

ANTHONY and Mack: Orph., New Orleans.

ANTWERP Girls, Four: Keith's, Columbus, 29-April 3.

ARDATH, Fred J., Co.: Victoria, N.Y.C.; Orph., Seattle, 21-27.

ARMENTO, Angelo, Trio: Shea's, Buffalo; Shea's, Toronto, 22-27.

ARNAUT Brothers: Colonial, Erie; Shea's, Buffalo, 22-27; Shea's, Toronto, 29-April 3.

ASAHI Quintette: Orph., Omaha; Maj., Chas., 21-27.

ATTELL, Abe: Orph., Winnipeg.

"AURORA of Light": Keith's, Wash.; Maryland, Balto., 22-27.

AUSTRALIAN Woodchoppers: Temple, Detroit; Temple, Rochester, 22-27.

AVON Comedy Four: Maj., Chas.

AZARD Brothers: Dominion, Ottawa, Can.

BAKER, Belle: Prospect, B'klyn; Alhambra, N.Y.C., 22-27; Orph., B'klyn, 29-April 3.

BAKER, Ward: Prospect, B'klyn.

BALL and West: Maj., Milwaukee; Keith's, Indianapolis, 29-April 3.

BALL, Hersey R.: Orph., Salt Lake City, 21-27.

BALL, Ernest R.: Keith's, Phila.; Orph., B'klyn, 22-27; Alhambra, N.Y.C., 29-April 3.

BANKOFF and Girlie: Orph., St. Paul; Orph., Omaha, 21-27.

BARABAN and Grohs: Orph., Frisco, 21-27.

BARNARD and Scarth: Colonial, Erie, Pa., 29-April 3.

BARNES and Crawford: Orph., St. Paul; Orph., Winnipeg, 21-27.

BARNES, Stuart: Victoria, N.Y.C.; Prospect, B'klyn, 22-27; Royal, N.Y.C., 29-April 3.

BARRAT, Arthur: Orph., Memphis.

BARRY and Wolford: Grand, Pittsburgh, 22-27.

BARRY, Mr. and Mrs. J.: Orph., Sioux City; Orph., Des Moines, 21-27.

BEAUMONT and Arnold: Royal, N.Y.C., 22-27.

BEAUTIES, The: Royal, N.Y.C.; Keith's, Wash., 22-27.

BELL Family: Orph., Des Moines; Orph., St. Paul, 21-27.

BENDIX Players: Maj., Fort Worth, Tex.; Maj., Dallas, 21-27; Maj., Houston, 28-April 3; Maj., San Antonio, 4-10.

BERESFORD, Harry, Co.: Orph., B'klyn.

BERGEN, Alfred: Columbia, St. Louis, 21-27.

BERGERE, Valeria, Co.: Orph., Oakland; Orph., Sacramento, 22, 23; Victory, Stockton, 24, 25; Yosemite, San Jose, 26, 27.

BERRENE, The: Keith's, Cinti.; Keith's, Indianapolis, 22-27; Keith's, Louisville, 29-April 3.

BERTISH: Orph., Oakland; Orph., Sacramento, 22, 23; Victory, Stockton, 24, 25; Yosemite, San Jose, 26, 27.

BICKEL and Watson: Orph., B'klyn; Keith's, Boston, 22-27.

BIG City Four: Orph., 'Frisco; Orph., Oakland, 21-27; Orph., Sacramento, 28-April 3.

BINNS and Burt: Keith's, Boston, 22-27.

BISON City Four: Prospect, B'klyn.

BISSETT and Scott: Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27; Victoria, Charleston, 29-31; Bijou, Savannah, April 1-3.

BLONDY'S, Three: Grand, Pittsburgh, 22-27.

BOGANNY'S, Jos., Troupe: Maj., Chas.

BOLAND and Hole: Keith's, Phila.; Royal, N.Y.C., 22-27; Orph., B'klyn, 29-April 3.

BOND and Casson: Keith's, Indianapolis.

BONITA: Orph., Oakland, 21-27.

BONITA and Lew Hearn: Orph., Portland.

BOUTON, Harry, Co.: Poli's, Scranton, 29-April 3.

BOWERS, Fred, Co.: Orph., Kansas City; Orph., Des Moines, 21-27.

BOWERS, Walter and Crooker: Orph., Winnipeg.

BRACKS, Seven: Alhambra, N.Y.C.

BREEN, Harry: Dominion, Ottawa; Orph., Montreal, 22-27.

BRENNER and Wheeler: Orph., Omaha; Orph., St. Paul, 21-27.

BRICE, Fannie: Shea's, Buffalo; Shea's, Toronto, 22-27.

"BRIDE Shop": Orph., Seattle, 21-27.

BROOKBANK, Harrison, Co.: Palace, Chgo.

BROOKS and Bowen: Alhambra, N.Y.C.; Orph., B'klyn, 22-27.

BROOKS, Alan, Co.: Orph., Winnipeg.

BROWN and Newman: Orph., Seattle; Orph., Portland, 21-27.

BROWN and Rochelle: Orph., Des Moines, 14-27.

BROWN, Cleo Co.: Keith's, Indianapolis.

BROWN, Fletcher: Orph., Denver; Orph., Lincoln, 21-27.

BROWN, George W., Co.: Keith's, Cinti., 22-27; Grand, Pittsburgh, 29-April 3.

BRUCH, Frits and Lucy: Keith's, Indianapolis; Keith's, Louisville, 29-27.

BRUNELL, Sisters and Stephens: Grand, Syracuse; Columbia, Grand Rapids, 22-27.

BURK, John and Mae: Palace, Fort Wayne, 22-27; Columbia, Grand Rapids, 29-April 3.

BURNS and Fulton: Orph., Harrisburg; Grand, Pittsburgh, 22-27; Palace, Fort Wayne, 29-April 3.

BURNS, Kilmer and Grady: Hipp., Cleveland, 22-27.

BURT and Rose: Grand, Syracuse, 22-27; Keith's, Toledo, 29-April 3.

CABARET Duo: Hudson, Union Hill, N. J.

CALVE, Emma: Palace, N.Y.C.

CALVERT, Catherine, Co.: Keith's, Prov.; Keith's, Prov., 22-27; Keith's, Boston, 29-April 3.

CAMERON Sisters: Keith's, Cinti.; Dominion, Ottawa, 29-April 3.

CAMPBELL, Misses: Bushwick, B'klyn; Royal, N.Y.C., 22-27; Alhambra, N.Y.C., 29-April 3.

CANSINO, The: Victoria, N.Y.C., 22-27.

CANTON and Lee: Orph., Harrisburg; Grand, Syracuse, 22-27.

CANTWELL and Walker: Orph., Des Moines; Maj., Milwaukee, 21-27.

CARDO and Noll: Grand, Pittsburgh.

CARLETONS, Two: Orph., St. Paul; Orph., Sioux City, 21-27.

CARMEN'S Minstrels: Bijou, Savannah, 29-31; Victoria, Charleston, April 1-3.

CARR, Eddie, Co.: Orph., B'klyn; Alhambra, N.Y.C., 22-27.

CARROLL and White: Keith's, Cinti., 22-27; Keith's, Indianapolis, 29-April 3.

CARTER, Mrs. Leslie: Keith's, Wash.; Bushwick, B'klyn, 29-April 3.

CARTMELL and Harris: Columbia, St. Louis; Palace, Chgo., 21-27; Hipp., Cleveland, 29-April 3.

CARUS, Emma and Randall: Orph., Minneapolis; Orph., St. Paul, 21-27.

CASE, Charles: Keith's, Prov., 22-27.

CASEY, Kenneth: Victoria, N.Y.C.

CASTELLANE Daredevil: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.

CASTILLIANS, The: Maj., Chgo.

CAUFOLICAN, Chief: Royal, N.Y.C., 22-27; Keith's, Phila., 29-April 3.

CERVO: Orph., Oakland; Orph., Frisco, 21-27.

CHANDLER, Anna: Orph., Denver; Orph., Lincoln, 21-27.

CHAPS, Melodious, Four: Royal, N.Y.C., 22-27.

CHINKO: Orph., Minneapolis; Orph., Memphis, 21-27.

CHIP and Marble: Keith's, Wash.; Bushwick, B'klyn, 22-27.

CLAREMONT Brothers: Keith's, Phila., 22-27.

CLARK and Verdi: Temple, Rochester; Palace, Chgo., 21-27.

CLAUDE, Toby, Co.: Palace, Chgo.; Temple, Detroit, 22-27; Temple, Rochester, 29-April 3.

CLAUDIUS and Scarlet: Keith's, Phila.; Victoria, N.Y.C., 22-27; Keith's, Wash., 29-April 3.

CLAYTON, Bessie: Maj., Chgo.; Hipp., Cleveland, 22-27; Dominion, Ottawa, 29-April 3.

CLAYTON, Una, Co.: Shea's, Buffalo; Grand, Syracuse, 22-27.

CLIFF, Laddie: Royal, N.Y.C., 22-27.

CLINTONS, Novelty: Keith's, Columbus, 22-27; Palace, Fort Wayne, 29-April 3.

COGHLAN, Rose, and Co.: Maryland, Balto., 22-27.

COLE and Denahy: Bushwick, B'klyn; Columbia, Grand Rapids, 29-April 3.

COLLINS and Hart: Orph., Kansas City; Hipp., Cleveland, 22-27; Keith's, Toledo, 29-April 3.

COLLINS, Jane: Columbia, St. Louis, 21-27.

COLLINS, Lottie: Hipp., Cleveland, 29-April 3.

COLLINS Mill: Orph., Salt Lake City, 21-27.

COLONIAL Belles: Orph., Seattle; Orph., Portland, 21-27.

COLONIAL Days: Dominion, Ottawa; Orph., B'klyn, 29-April 3.

COMFORT and King: Keith's, Wash.; Victoria, N.Y.C., 22-27; Poli's, Scranton, 29-April 3.

CONCHAS, Paul: Keith's, Phila.; Grand, Pittsburgh, 22-27; Keith's, Cinti., 29-April 3.

CONLIN and Steele Trio: Palace, Chgo.; Maj., Milwaukee, 21-27.

CONNELLI Rezina, Co.: Shea's, Toronto.

CONNELLY and Wenrich: Palace, Fort Wayne; Maj., Milwaukee, 21-27.

CONROY and Mayo: Keith's, Columbus, 22-27.

COOPER and Smith: Royal, N.Y.C.; Bushwick, B'klyn, 22-27.

COOPER, Harry, Co.: Columbia, St. Louis.

CORADINI'S Animals: Royal, N.Y.C.; Orph., B'klyn, 22-27; Alhambra, N.Y.C., 29-April 3.

COSTA Troupe: Orph., Kansas City.

COURTNEY Sisters: Forsythe, Atlanta.

COX, Hale: Keith's, Prov.

COWBOY Minstrels: Prospect, B'klyn; Dominion, Ottawa, 29-April 3.

CRANE, Mr. and Mrs. Douglas: Orph., Salt Lake City, 21-27.

CREIGHTON Brothers and Belmont: Orph., Los Angeles.

CRESSY and Dayne: Orph., Frisco, 21-27.

CROMWELLS, The: Orph., Portland.

CRONIN, Morris: Keith's, Boston; Keith's, Prov., 22-27.

CROSMAN, Henrietta, Co.: Bushwick, B'klyn, 15-27.

CROSS, Wellington, and Lois Josephine: Orph., Sioux City; Orph., Minneapolis, 21-28.

CROSSMAN and Stewart: Maj., Chgo., 21-27.

CURTIS, Julia: Keith's, Boston.

CUTTY, M. and W.: Colonial, N.Y.C., 29-April 3.

DALY and Kennedy: Garrick, Wilmington, 22-27.

DAMEREL, George, Co.: Orph., Winnipeg.

D'AMORE and Douglas: Temple, Detroit, 22-27; Temple, Rochester, 29-April 3.

DANUBES, Four: Orph., Kansas City, 14-27.

DARING Prince: Grand, Syracuse; Keith's, Boston, 22-27.

DARRELL and Conway: Palace, Fort Wayne.

DAVIS, Emily: Orph., Sioux City; Orph., Sioux City, 21-27.

DAVIS, Reine, Co.: Victoria, Charleston, 15-17; Bijou, Savannah, 19-20; Orph., Memphis, 21-27.

DE CORDOVA, Leander, Co.: Grand, Syracuse, 29-April 3.

DEELEY, Ben, Co.: Orph., Memphis, 21-27.

DE HAVEN, Mr. and Mrs. G.: Orph., Kansas City, 21-27.

DE MAR Girls: Grand, Syracuse; Keith's, Wash., 29-April 3.

DERKIN'S Dogs: Bushwick, B'klyn; Keith's, Boston, 22-27.

DE SERRIS, Henrietta, Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27.

DE VARA and Sarosta: Poli's, Scranton.

DEVOY, Bennett, Co.: Keith's, Toledo, 22-27.

DIAMOND and Brennan: Hipp., Cleveland; Keith's, Indianapolis, 22-27; Grand, Syracuse, 29-April 3.

DIAMOND, Col. Mars, and Miss Grant: Colonial, N.Y.C.

DIAS Monks: Shea's, Toronto; Orph., Montreal, 29-April 3.

DINEHART, Alice, Co.: Palace, Fort Wayne; Hipp., Cleveland, 29-27.

DIXEY, Henry E.: Keith's, Columbus, 22-27; Grand, Pittsburgh, 29-April 3.

DOCKSTADER, Lew: Keith's, Cinti.; Orph., Omaha, 21-27.

DONAGHUE and Stewart: Orph., B'klyn; Alhambra, N.Y.C., 22-27.

DOOLEY and Evelyn: Orph., Oakland; Orph., Sacramento, 22, 23; Victory, Stockton, 24, 25; Yosemite, San Jose, 26, 27.

DOOLEY and Rossi: Maj., Chgo.; Columbia, St. Louis, 21-27.

DOONEY, Jed and Ethel: Keith's, Louisville; Keith's, Indianapolis, 22-27; Colonial, N.Y.C., 29-April 3.

DORIO, Mlle. and Dean: Victoria, N.Y.C.

DORR, Marie: Keith's, Prov.; Royal, N.Y.C., 29-April 3.

DRAGOONS, Royal Scotch: Orph., Johnstown, 19-20; "Turban Pirates"; Orph., Montreal; Shea's, Buffalo, 22-27; Shea's, Toronto, 29-April 3.

DUFFY and Lorenzo: Keith's, Prov.; Prospect, B'klyn, 22-27; Royal, N.Y.C., 29-April 3.

DUNBAR'S Bell Ringers: Orph., B'klyn, 22-27.

DUNEDIN, Gennie: Victoria, N.Y.C.

DUNFEE, Jeanette, Comedy Four: Atlanta; Orph., Jacksonville, 21-27; Lyric, Richmond, 29-31; Colonial, Norfolk, April 1-3.

DUPREE and Dupree: Keith's, Phila.

EADIE and Ramsden: Orph., Denver.

"EDGE of the World": Temple, Rochester, 15, 16; Lyric, Dayton, 17, 18; Columbia, Grand Rapids, 19, 20; Orph., San Jose, 21, 22; Orph., Los Angeles, 21-27.

EGAN, Thomas: Palace, N.Y.C.

ELIS and Pearle: Orph., Memphis; Orph., Atlanta, 21-27.

ELISMORE and Williams: Orph., Salt Lake City; Orph., Ogden, 21-27.

ELLIOTT and Muller: Alhambra, N.Y.C.

"ELOPING": Royal, N.Y.C., 22-27; Keith's, Prov., 29-April 3.

EMMY'S Pets: Royal, N.Y.C.; Keith's, Prov., 29-April 3.

ENGLISH Comedy Trio: Bell, Milwaukee, 21-27.

ENNIS and Burke: Orph., Lincoln, 21-27.

ERBIT, Karl: Temple, Detroit; Shea's, Buffalo; Shea's, Toronto, 29-April 3.

EVANS, Charles, Co.: Keith's, Indianapolis, 29-April 3.

FARNUM, Dustin: Palace, Chgo., 21-27.

FARRELL, Edward, Co.: Orph., Memphis.

FASHION Plates: Orph., Minneapolis; Orph., Sioux City, 21-27; Poli's, Scranton, 29-April 3.

FAY, Eva, Co.: Keith's, Boston; Palace, Fort Wayne; Palace, Chgo., 29-April 3.

FAY, Eva: Royal, N.Y.C.; Prospect, B'klyn, 22-27.

FERGUSON, Dave: Colonial, Grand Rapids; Keith's, Toledo, 22-27; Palace, Fort Wayne, 29-April 3.

FERN, Harry, Co.: Bushwick, B'klyn.

FIELDING'S Players: Garrick, Wilmington.

FIELDS and Lewis: Bushwick, B'klyn.

FIELDS, Sallie: Nixon, Nixon Hill, N. J.; Keith's, Boston, 22-27.

ROSE COGHLAN

Returned to Vaudeville

Direction M. S. BENTHAM

GRACE LA RUE

The International Star of Song

CHAS. GILLEN, Pianist — Direction ALF. T. WILTON

ALICE LLOYD

IN VAUDEVILLE

Communications, PAT CASEY

THE AMERICAN COMEDIENNE

Miss IRENE FRANKLIN

With Mr. BURTON GREEN at the Piano

Hotel Marie Antoinette — New York City

RAY SAMUELS

The Blue Streak of Vaudeville

Booked Solid United Time

HENRY LEWIS

Acknowledged by Public and Press to be the Hit of the Bill

At the Palace Theatre, New York

WEEK OF MARCH 8th

Following MME. EMMA CALVÉ

FIELDS, W. C.: Orph., Sioux City; Orph., Omaha, 21-27.
FINN and Finn: Prospect, B'klyn, 22-27.
FISHER and Green: Orph., Montreal; Dominion, Ottawa, 22-27.
FISHER and Seal: Bijou, Savannah, 15-17; Victoria, Charleston, 18-20.
FITZGIBBON, Bert: Keith's, Wash., 22-27; Maryland, Baltimore, 29-April 3.
FITZGIBBONS, Marie: Orph., Salt Lake City; Orph., Denver, 21-27.
FLANAGAN and Edwards: Colonial, Erie, 22-27; Keith's, Boston, 29-April 3.
FOGARTY, Frank: Bijou, N. Y. C.; Keith's, Prov., 22-27; Keith's, Boston, 29-April 3.
FONDA, Maud Tremaine: Hudson Union Hill, N. J., 29-April 3.
FORD and Hewitt: Alhambra, N. Y. C.; Hamilton, B'klyn, 22-27; Keith's, Wash., 29-April 3.
FOX, Eddie, Co.: Hudson, Union Hill, N. J., 22-27.
FRANCIS and Rose: Orph., Minneapolis.
FRANKLYN, Irene, and Bert Green: Keith's, Toronto; Columbia, Grand Rapids, 22-27.
FRED and Albert: Prospect, B'klyn.
FRIDKOWSKI Troupe: Columbia, Grand Rapids; Palace, Fort Wayne, 22-27.
FUGANZA, Trixie: Hamilton, B'klyn; Keith's, Toledo, 22-27.
GALETTI'S Monkeys: Keith's, Prov., 22-27.
GALLOWAY, Orph., Seattle; Orph., Portland, 21-27.
GALLOWAY, Leigh, Co.: Hudson, Union Hill, N. J., 22-27.
GARDINER Trio: Maryland, Baltimore, 29-April 3.
GARDNER Jack, Co.: Orph., Lincoln; Orph., Kansas City, 21-27.
GASCOIGNE, Cleo: Keith's, Phila.
GAUDSMITHS, The: Orph., Memphis; Orph., New Orleans, 21-27.
GEORGE, Edwin: Temple, Rochester; Maryland, Baltimore, 22-27; Keith's, Prov., 29-April 3.
GILLETTE, Lucy: Keith's, Louisville; Victoria, Charleston, 22-24; Bijou, Savannah, 25-27; Orph., Jacksonville, 29-April 3.
GILLINGWATER, Claude, Co.: Shea's, Buffalo, 22-27; Shea's, Toronto, 29-April 3.
GILMORE, Frank: Temple, Rochester.
"GIRL from Milwaukee": Orph., 'Frisco; Orph., Oakland, 21-27.
GLADIATORS: Grand, Pittsburgh.
GLASER, Lulu, Co.: Keith's, Wash.; Orph., Montreal, 22-27.
GLASS, Bonnie, Co.: Orph., B'klyn.
GLEESONS and Houlihan: Temple, Detroit; Temple, Rochester, 22-27.
GOLDEN, Claude: Keith's, Prov., 22-27.
GORDON and Rica: Keith's, Prov.
GORDON, John R., Co.: Orph., Des Moines; Orph., St. Paul, 21-27.
GORDON, Kitty, Co.: Columbia, St. Louis; Orph., Memphis, 21-27.
GOULD, Billy: Victoria, N. Y. C.
GRAPEWIN, Charles, Co.: Orph., Los Angeles; Orph., Salt Lake City, 21-27.
"GREEN Beetle, The": Orph., Seattle; Orph., Portland, 21-27.
GREEN, Ethel: Colonial, Erie; Temple, Detroit, 22-27; Temple, Rochester, 29-April 3.
GYGI, Ota: Bushwick, B'klyn, 22-27.
HAL and Francis: Orph., Sioux City; Orph., Minneapolis, 21-27.
HALLEN and Hunter: Keith's, Toledo, 22-27.
HALPERIN, Nan: Victoria, N. Y. C.; Maryland, Baltimore, 22-27.
HANLON Brothers: Keith's, Toledo; Keith's, Louisville, 29-April 3.
HARMONY Four: Forsythe, Atlanta, 22-27.
HARRIS and Mayron: Orph., Sioux City, 21-27.
HARRISON, Minnie Bud: Hipp., Cleveland, 22-27.
HARROLD, Orville: Alhambra, N. Y. C.; Maryland, Balto., 22-27.
HART, Marie and Billy: Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20; Maryland, Balto., 22-27.
HARVEY, W. S., Co.: Orph., Jacksonville.
HAVEMANN'S Animals: Palace, Chas.; Maj., Milwaukee, 21-27.
HAVILAND and Thornton: Orph., Salt Lake City; Orph., Denver, 21-27.
HAWKINS, Lew: Orph., Seattle, 21-27.
HAWTHORNE and Inglis: Grand, Pittsburgh; Keith's, Cinti., 22-27; Keith's, Louisville, 29-April 3.
HAYES, Brent: Orph., Denver; Orph., Lincoln, 21-27.
HAYWARD-Stafford Co.: Freeport, L. I., 17; Bushwick, B'klyn, 18-20; Keith's, Prov., 22-27; Keith's, Prov., 29-April 3.
HEARN and Hiz: Victoria, N. Y. C., 22-27; Grand, Pittsburgh, 29-April 3.
HEATHER, Josie, and Henry Marshall: Alhambra, N. Y. C., 22-27.
HELEN, Baby: Orph., Jacksonville; Forsythe, Atlanta, 22-27.
HELENA, Edith: Maryland, Balto.
HENNINGS, John and Winnie: Prospect, B'klyn; Orph., B'klyn, 22-27.
HERBERT, Hugh, Co.: Orph., Los Angeles.
HERFORD, Beatrice: Colonial, N. Y. C.
HERMAN, Al.: Colonial, N. Y. C.
HERMAN, Doctor: Victoria, Charleston, 22-24; Bijou, Savannah, 25-27; Orph., Jacksonville, 29-April 3.
HERMAN, Mme., Co.: Columbia, Grand Rapids, 22-27; Palace, Fort Wayne, 29-April 3.
HICKEY Brothers: Prospect, B'klyn, 22-27.
HIGGINS, John: Orph., Seattle, 21-27; Grand, Syracuse, 29-April 3.
HINES and Fox: Colonial, N. Y. C.; Orph., Harrisburg, 22-27; Palace, Fort Wayne, 29-April 3.
HOEY and Lee: Orph., Omaha, 21-27.
HOFFMAN, Gertrude: Colonial, N. Y. C.
HOLT, Edwin, Players: Dominion, Ottawa, 29-April 3.
HOPKINS Sisters: Orph., Kansas City.
HORELIK Troupe: Orph., Los Angeles.
HOUDINI, Harry: Keith's, Indianapolis; Keith's, Louisville, 22-27; Hipp., Cleveland, 29-April 3.
HOWARD and McCane: Orph., 'Frisco, 14-27.
HOWARD and Hyman: Keith's, Louisville; Keith's, Cinti., 22-27; Keith's, Prov., 29-April 3.
HOWARD, Charles, Co.: Grand, Pittsburgh; Palace, N. Y. C., 22-27.
HUGHES, Mrs. Gene, Co.: Keith's, Indianapolis, 22-27; Keith's, Louisville, 29-April 3.
HUNTING and Francis: Palace, Chas.; Columbia, Grand Rapids, 22-27.
HURLEY'S Troupe: Orph., Seattle, 21-27.
HUSSARS, Nine White: Orph., Kansas City; Orph., Omaha, 21-27; Columbia, Grand Rapids, 29-April 3.
HUSSEY, James, and Jack Boyle: Victory, Stockton, 17-18; Yosemite, San Jose, 19-20; Orph., Los Angeles, 21-27.
HYAMS and McIntyre: Orph., Portland.
HYMACK: Grand, Syracuse; Keith's, Toledo, 22-27; Hipp., Cleveland, 29-April 3.
IDEAL: Orph., Omaha; Orph., Minneapolis, 21-27.
IMHOFF, Conn and Corinne: Temple, Detroit, 22-27; Temple, Rochester, 29-April 3.
INGE Clare: Orph., Winnipeg.
INTERNATIONAL Polo Teams: Keith's, Louisville, 29-April 3.
IRWIN, Flo, Co.: Keith's, Boston, 22-27.
ISMED: Colonial, Erie; Grand, Syracuse, 29-April 3.
JACK and Foris: Columbia, St. Louis.
JACKSON and May: Temple, Detroit, 29-April 3.
JACOB'S Dogs: Garrick, Wilmington; Palace, Fort Wayne, 22-27.
JARROW: Maj., Milwaukee.
JEFFERSON, Joseph, Co.: Forsythe, Atlanta, 22-27; Keith's, Wash., 29-April 3.
JENNETTE, Three: Keith's, Prov.
JEWELL Comedy Four: Hamilton.
JOHNS, Three: Keith's, Columbus, 22-27; Hipp., Cleveland, 29-April 3.
JOHNSTON, Chester, Co.: Keith's, Columbus; Keith's, Cinti., 22-27.
JOHNSTON, Johnny, Co.: Maj., Milwaukee.
JOMELLI, Mme.: Orph., Denver; Orph., Lincoln, 21-27.
JORN, Carl: Keith's, Wash.; Keith's, Boston, 22-27; Orph., B'klyn, 29-April 3.
KAJIYAMA: Orph., B'klyn.
KALISCH, Bertha, Co.: Hudson, Union Hill, N. J., 22-27.
KALMAR and Brown: Orph., Memphis; Orph., New Orleans, 21-27.
KAUFMAN Brothers: Shea's, Buffalo, 29-April 3.
KAUFMAN, Minnie: Orph., Minneapolis; Orph., Memphis, 21-27.
KEATONS, Three: Orph., Memphis, 21-27.
KEANE and Window: Bushwick, B'klyn; Keith's, Prov., 22-27.
KELLOGG, Charles: Palace, Fort Wayne, 22-27.
KELLY, Andrew: Keith's, Cinti.; Keith's, Indianapolis, 22-27; Keith's, Louisville, 29-April 3.
KELLY, Walter, Co.: Palace, Fort Wayne; Palace, Chas., 21-27.
KELSO, Mr. and Mrs. J.: Hipp., Cleveland.
KENNEDY, Jack, Co.: Orph., Portland.
KERVILLE Family: Orph., Seattle; Orph., Portland, 21-27.
KIMBERLY and Mohr: Forsythe, Atlanta.
KINGSTON and Ebner: Orph., 'Frisco, 14-27.
KIRKSMITH Sisters: Victoria, Charleston, 15-17; Bijou, Savannah, 18-20; Orph., Jacksonville, 29-April 3.
KOLB and Harland: Orph., New Orleans.
KRAMER and Morton: Temple, Detroit; Temple, Rochester, 22-27.
KREMKA Brothers: Maryland, Baltimore.
KREMOLINA and Darras Brothers: Orph., Portland.
KRONOLD, Hans: Shea's, Buffalo; Keith's, Columbus, 29-April 3.
KURTIS Roosters: Orph., Montreal, Can., 29-April 3.
LA FRANCE and Bruce: Orph., Omaha; Orph., Des Moines, 21-27.
LAI Mon Kim: Colonial, N. Y. C.; Keith's, Indianapolis, 29-April 3.
LAMBERTI: Orph., 'Frisco, 21-27.
LA MILO: Bushwick, B'klyn, 22-27; Alhambra, N. Y. C., 29-April 3.
LA MONT, Bert, and Cowboys: Prospect, B'klyn.
LANCTON, Lucier and Co.: Keith's, Toledo, 22-27.
LANGDONS, The: Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
LAUBE, Max: Orph., Seattle; Orph., Portland, 21-27.
LA VARS, Dancing: Prospect, B'klyn.
LAWN Party: Keith's, Prov.; Alhambra, N. Y. C., 29-April 3.
LAWRENCE and Harrison: Orph., New Orleans.
LEE and Cranston: Orph., St. Paul.

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TERADA BROTHERS

At the Palace Theatre, N. Y., Last Week

Open Orpheum Tour Next Week

Direction H. TREFFURT (Pat. Casey Agency)

LE GROHS: Keith's, Phila.; Grand, Pittsburgh, 22-27; Maryland, Balto., 29-April 3.
LE HOEN and Dupreece: Hipp., Cleveland, 22-27; Keith's, Cincy., 29-April 3.
LEIGHTONS, Three: Keith's, Indianapolis; Keith's, Louisville, 22-27; Keith's, Cincy., 29-April 3.
LEON Great: Shea's, Buffalo.
LEONARD and Russell: Poli's, Scranton; Poli's, Hartford, 22-27; Keith's, Louisville, 29-April 3.
LE ROY, Walter, Co.: Keith's, Phila.
LES AGOUSTS: Keith's, Indianapolis; Keith's, Cincy., 22-27.
LES MONTFORTS: Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
LESLIE, Bert, Co.: Prospect, B'klyn, Bushwick, N.Y.C., 22-27.
LESTER, Harry B.: Hudson, Union Hill, N. J., 22-27.
LEVY, Bert: Orph., Harrisburg, 22-27.
LEWIS, Henry: Temple, Detroit; Temple, Rochester, 22-27; Keith's, Prov., 29-April 3.
LIBBEY, Sam, Co.: Royal, N.Y.C.
LIGHTNER and Jordan: Maj., Birmingham; Keith's, Phila., 22-27.
LITTLEFIELD, Marion, Co.: Keith's, Prov.; Keith's, Boston, 29-April 3.
LLOYD and Britt: Columbia, Grand Rapids, 22-27.
LLOYD, Alice: Orph., Minneapolis, 21-27.
LOYD, Jeanie: Temple, Detroit; Temple, Rochester, 22-27; Victoria, N.Y.C., 29-April 3.
LO, Marie: Orph., Frisco; Orph., Oakland, 21-27.
LOCKE and Waldron: Keith's, Boston, 22-27.
LOHSE and Sterling: Palace, Fort Wayne; Keith's, Indianapolis, 25-27; Keith's, Louisville, 29-April 3.
LONDON, Louis: Orph., Salt Lake City, 21-27.
LONSDALE, Leonie: Keith's, Cincy.; Shea's, Toronto, 22-27.
LORETTA Twins: Grand, Pittsburgh; Keith's, Phila., 22-27.
LORRAINE and Dudley: Keith's, Louisville, 22-27.
LORRAINE, Lillian: Victoria, N.Y.C., 22-27.
LOUGHLIN'S Dogs: Orph., Oakland; Orph., Los Angeles, 21-27.
LOWELL, Helen, Co.: Bijou, Savannah, 15-17; Victoria, Charleston, 18-20.
LOYAL'S Animals: Orph., Salt Lake City; Orph., Denver, 21-27.
LUCE and Luce: Bushwick, B'klyn.
LUCILLE and Lucas: Orph., Seattle, 21-27.
LUCILLE, Mlle. and Cockie: Prospect, B'klyn; Keith's, Prov., 21-27.
LUDWIG, Beaux, Lodell: Maj., Birmingham, 22-27; Forsythe, Atlanta, 29-April 3.
LYONS and Yosco: Shea's, Buffalo; Shea's, Toronto, 22-27; Grand, Pittsburgh, 29-April 3.
LYTTON, Le Boy, Co.: Orph., Montreal, Can., 29-April 3.
MA BELLE and Ballet: Orph., Oakland; Orph., Sacramento, 22, 23; Victory, Stockton, 24, 25; Yosemite, San Jose, 26, 27.
MacCURDY, James, Co.: Colonial, Akron, O., 15-17; Park, Youngstown, 18-20; Sheridan Square, Pittsburgh, 22-28.
MACK and Orth: Keith's, Phila.; Forsythe, Atlanta, 22-27.
MACK and Williams: Victoria, Charleston, 22-24; Bijou, Savannah, 25-27; Orph., Jacksonville, 29-April 3.
MACK, Charles, Co.: Orph., Montreal, Can., 22-27; Dominion, Ottawa, 29-April 3.
MADDEN and Fitzpatrick: Colonial, Norfolk, 15-17; Lyric, Richmond, 18-20; Forsythe, Atlanta, 22-27.
MANCHURIANS, The: Orph., Sioux City; Orph., Des Moines, 21-27.
MANN and Snyder: Columbia, Grand Rapids; Palace, Fort Wayne, 22-27; Keith's, Indianapolis, 29-April 3.
MANN, Sam, Co.: Keith's, Louisville; Temple, Detroit, 22-27; Temple, Rochester, 29-April 3.
MARIE Trinity: Palace, N.Y.C.; Prospect, B'klyn, 22-27.
MARX Brothers Co.: Colonial, N.Y.C.
MASON and Keeler: Orph., Minneapolis; Orph., Winnipeg, 21-27.
MASON, Harry L.: Hudson, Union Hill, N. J.
MATTHEWS and Shayne Co.: Alhambra, N.Y.C.; Keith's, Phila., 22-27.
MAXINE Brothers and Bobby: Palace, Springfield.
MAYO and Tully: Palace, Fort Wayne.
McCLOUD and Carr: Forsythe, Atlanta, 22-27; Lyric, Richmond, 29-31; Colonial, Norfolk, April 1-3.
McCONNELL and Simpson: Orph., St. Paul; Orph., Omaha, 21-27.
McCORMICK and Irving: Keith's, Cincy.; Keith's, Louisville, 29-April 3.
McELMOTT, Billy: Alhambra, N.Y.C.; Poli's, Scranton, 22-27.
McDEVITT, Kelly and Lucy: Keith's, Prov.
McFARLAND, George: Orph., Montreal; Keith's, Boston, 22-27; Royal, N.Y.C., 29-April 3.
McFAYDEN, Alexander: Orph., Los Angeles.
McGREEVEY, Mr. and Mrs. Jack: Keith's, Boston; Victoria, N.Y.C., 22-27.
McINTYRE, Molly, Co.: Palace, N.Y.C.
McKAY and Ardine: Orph., Lincoln.
McLELLAN and Carson: Keith's, Indianapolis, 22-27; Keith's, Toledo, 29-April 3.
McMAHON and Chappelle Co.: Orph., Montreal; Dominion, Ottawa, 22-27.
McMAHON-Diamond Co.: Temple, Detroit.
McRAE and Clegg: Orph., Lincoln; Orph., Omaha, 21-27.
MEEHAN'S Dogs: Keith's, Louisville, 22-27; Keith's, Indianapolis, 29-April 3.
MELVILLE and Higgins: Orph., Frisco; Orph., Sacramento, 22, 23; Victory, Stockton, 24, 25; Yosemite, San Jose, 26, 27.
MERCEDES: Orph., Kansas City, 21-27.
MERLIN'S Cockatoos: Orph., Montreal; Dominion, Ottawa, 22-27.
MEYAKO Trio: Keith's, Wash.; Alhambra, N.Y.C., 22-27; Bushwick, B'klyn, 29-April 3.
MIGNON, Colonial, N.Y.C.
MILANES: Orph., Los Angeles, 21-27.
MILES, Homer, Co.: Orph., B'klyn, 22-27.
MILITARY Dancers, Six: Keith's, Boston.
MILLER and Lyles: Shea's, Toronto; Temple, Detroit, 22-27; Temple, Rochester, 29-April 3.
MILTON and De Long Sisters: Temple, Rochester, 22-27.
MONTGOMERY, Marshall: Palace, Chgo.
MONTGOMERY and Moore: Maj., Chgo.; Maj., Milwaukee, 21-27; Temple, Detroit, April 3.
MOORE and Haser: Maj., Chgo., 21-27.
MOORE and Jenkins: Orph., Oakland, 21-27.
MOORE and Littlefield: Orph., Denver; Orph., Colorado Springs, 21-27.
MOORE and Young: Keith's, Wash.; Maryland, Balto., 22-27.
MORAN and Wiser: Orph., Montreal; Dominion, Ottawa, Can., 22-27; Shea's, Buffalo, 29-April 3.
MORRIS Girls: Maj., Chgo.
MORRIS, William, Co.: Maj., Chgo., 21-27.
MORRISSEY and Hackett: Shea's, Buffalo, 29-April 3.
MORTON and Moore: Orph., Winnipeg.
MORTON and Nola: Poli's, Scranton, 29-April 3.
MORTON, Sam and Kitty: Orph., Frisco; Orph., Oakland, 21-27.
MORTON, Ed.: Shea's, Buffalo; Shea's, Toronto, 22-27.
MOSCONY Brothers: Temple, Detroit, 22-27; Temple, Rochester, 29-April 3.
MULLANE, Frank: Keith's, Columbus, 22-27; Forsythe, Atlanta, 29-April 3.
MULLEN and Coogan: Keith's, Boston; Hudson, Union Hill, N. J., 29-April 3.
MURRAY, Elizabeth: Orph., New Orleans.
MURRAY, Marion, Co.: Keith's, Columbus; Palace, Fort Wayne, 22-27.
NAP, Little: Orph., Sioux City, 21-27.
NAZIMOVA, Mme., Co.: Keith's, Phila.; Keith's, Phila., 22-27; Colonial, N.Y.C., 29-April 3.
NELSON and Nelson: Orph., Harrisburg, 22-27.
NEPTUNE'S Garden: Alhambra, N.Y.C., 22-27; Orph., B'klyn, 29-April 3.
NESBIT, Evelyn, Co.: Keith's, Prov.; Keith's, Boston, 22-27; Prospect, B'klyn, 29-April 3.
NEWHOUSE-Snyder Co.: Orph., Salt Lake City; Orph., Denver, 21-27.
NICHOLS, Nells; Hipp., Cleveland; Palace, Fort Wayne, 22-27.
NONETTE: Alhambra, N.Y.C.; Shea's, Buffalo, 22-27; Shea's, Toronto, 29-April 3.
NORDSTROM, Marie; Grand, Syracuse; Orph., Montreal, 22-27.
NORTH, Frank: Grand, Pittsburgh, 22-27.
NORTON and Nicholson: Victoria, N.Y.C., 29-April 3.
NORTON, Walk and Norworth: Victoria, Charleston, 22-24; Bijou, Savannah, 25-27.
NOSSER, Five Musical: Orph., Frisco; Orph., Oakland, 22-28; Orph., Los Angeles, 29-April 3.
NUGENT, J. C., Co.: Keith's, Columbus, 29-April 3.
O'CONNELL, Neil: Columbia, St. Louis.
OLYMPIC Trio: Hudson, Union Hill, N. J., 29-April 3.
O'NEILL: Palace, Fort Wayne.
ORLAND, Leo: Empress, Decatur, 14-17; Empress, St. Louis, 18-21.
OWEN and Owen: Forsythe, Atlanta, 29-April 3.
PANTHER Duo: Orph., Memphis; Orph., New Orleans, 21-27.
PARILD and Frabito: Orph., Portland.
PATRICOLA, Six: Orph., B'klyn; Keith's, Wash., 22-27.
PATTERSONS, Bundlez: Orph., Frisco, 21-27.
PATTERSON, Soundlez: Keith's, Louisville.
PELLETIER Co.: Colonial, Erie, Pa., 29-April 3.
PETROVA, Olga: Hipp., Cleveland, 22-27; Grand, Pittsburgh, 29-April 3.
PHILLIPS and White: Hipp., Cleveland, 22-27.
"PIPER of Pan, The": Alhambra, N.Y.C.
PIPIFAX and Panlo: Palace, Fort Wayne; Maj., Chgo., 21-27.
POLLOCK, Milton, Co.: Maj., Milwaukee, 21-27.
PRELLE'S Dogs: Orph., Frisco; Orph., Oakland, 21-27.
PRIMROSE Four: Keith's, Louisville; Grand, Syracuse, 22-27; Prospect, B'klyn, 29-April 3.
PRUETT, Bill: Orph., Memphis, 21-27.
PUCK, Harry and Eva: Prospect, B'klyn; Orph., B'klyn, 22-27; Bushwick, B'klyn, 29-April 3.
QUIROGA: Maj., Chgo.; Temple, Detroit, 22-27.
RAMY, Claude: Columbia, Grand Rapids, 22-27; Palace, Fort Wayne, 29-April 3.
RAVENSCROFT, Charlotte: Colonial, Erie, Pa., 22-27.
RAYMOND and Caverly: Keith's, Cincy., 22-27; Keith's, Indianapolis, 29-April 3.
RAYMOND and Heidler: Orph., Jacksonville; Bijou, Savannah, 22-24; Victoria, Charleston, 25-27; Lyric, Birmingham, 29-April 3.
REMLA: Orph., Des Moines; Orph., St. Paul, 21-27.
RED Cross Mary: Forsythe, Atlanta.
REDFIELD Bits: Lyric, Richmond, 22-24; Colonial, Norfolk, 25-27.
REX, Comedy Circus: Palace, N.Y.C.
REYNOLDS, Earle and Nellie Donegan: Prospect, B'klyn; Keith's, Wash., 22-27.
RIALTO: Prospect, B'klyn, 29-April 3.
RICE, John C., and Sally Cohen: Bushwick, B'klyn.
RICE, Sully and Scott: Forsythe, Atlanta; Orph., Jacksonville, 22-27.
RIDLEY and Fleming: Orph., Seattle, 21-27.
RIGHTMAN, Mabel: Maj., Milwaukee; Maj., Chgo., 21-27.
RIGGS and Witchie: Hudson, Union Hill, N. J., 22-27; Victoria, N.Y.C., 29-April 3.

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RIGOLETTO Brothers: Orph., Los Angeles, 14-27.
RING, Blanche: Orph., 'Frisco, 21-27.
RITCHIE, Willis, Co.: Prospect, B'klyn, 22-27.
RIVER, Shrill and Harrison: Orph., Des Moines; Orph., Sioux City, 21-27.
"ROBIN": Grand, Pittsburgh; Lyric, Birmingham, 22-27; Forsythe, Atlanta, 29-April 3.
ROCHESTER Cleire: Royal, N.Y.C.; Orph., Harrisburg, 22-27; Shea's, Buffalo, 29-April 3.
ROCHEZ Monks: Keith's Cinti.; Keith's, Phila., 22-27; Keith's, Wash., 29-April 3.
ROGERS Will: Keith's, Indianapolis; Keith's, Louisville, 22-27; Grand, Pittsburgh, 29-April 3.
ROMANOS, Four: Orph., St. Paul, 21-27.
ROMANS, Seven: Keith's, Columbus; Temple, Detroit, 22-27; Temple, Rochester, 29-April 3.
ROONEY and Bent: Colonial, N.Y.C.; Keith's, Cinti., 29-April 3.
ROSENER, George M.: Orph., Minneapolis; Orph., Winnipeg, 21-27.
ROYER, Al, and Sister: Orph., Duluth; Orph., Winnipeg, 21-27.
ROYAL Dragoon Eight: Orph., Altoona, 15-17; Orph., Johnstown, 18-20; Orph., Harrisburg, 22-27.
ROYE, Ruth: Columbia, Grand Rapids; Keith's, Prov., 29-April 3.
RURIGER, Elsa: Orph., Salt Lake City; Orph., Denver, 21-27.
RYAN and Lee: Palace, N.Y.C.; Shea's, Buffalo, 22-27; Orph., Montreal, 29-April 3.
RYAN and Tierney: Shea's, Toronto, 29-April 3.
SABINA and Bronzer: Hudson, Union Hill, N. J., 22-27.
SAFETY First: Orph., Harrisburg.
SAILER, Chick: Keith's, Louisville; Grand, Pittsburgh, 22-27.
SALON Singers: Keith's, Boston.
SALORES Trio: Keith's, Louisville, 22-27.
SAM Lang Tack Co.: Prospect, B'klyn; Royal, N.Y.C., 22-27; Keith's, Prov., 29-April 3.
SAMUELS, Ray: Orph., Oakland; Orph., Sacramento, 22-23; Victory, Stockton, 24-25; Yosemite, San Jose, 26-27.
SANTLY and Norton: Orph., Des Moines; Orph., Lincoln, 21-27.
SATRUDAS, Five: Temple, Rochester.
SAWYER, Joan, Co.: Palace, Chic.; Columbia, St. Louis, 21-27.
SCENES from Grand Opera: Temple, Detroit; Temple, Rochester, 22-27.
SCHAFFER, Sylvester; Orph., Salt Lake City, 21-27.
SCHINDLER, George: Orph., Des Moines, 21-27.
SCHOLDER, Helen: Orph., Duluth; Orph., Winnipeg, 21-27.
"SCHOOL Playground": Grand, Pittsburgh; Keith's, Cinti., 22-27; Temple, Detroit, 29-April 3.
SCHOOLER and Dickinson: Maryland, Balto.; Keith's, Boston, 22-27; Keith's, Prov., 29-April 3.
SCHWARZ Brothers: Orph., Lincoln; Orph., Kansas City, 21-27.
SCOTCH Players: Keith's, Prov., 29-April 3.
SEBASTIAN and Bentley: Orph., Minneapolis.
SEEBACKS, The: Orph., Lincoln.
SEMON, Charles F.: Orph., Sioux City, 21-27; Temple, Detroit, 29-April 3.
SEN, Mel Lady: Bushwick, B'klyn.
SHANNON and Annis: Shea's, Toronto.
SHARROCKS, The: Orph., Portland.
SHAW, Lillian: Royal, N.Y.C., 22-27.
SHONE, Herming Co.: Alhambra, N.Y.C.; Keith's, Wash., 22-27; Orph., B'klyn, 29-April 3.
SIMMS, Willard, Co.: Columbia, St. Louis.
SILVERS: Orph., Jacksonville; Maj., Birmingham, 22-27.
SMITH, Cook and Brandon: Keith's, Cinti., 22-27; Keith's, Louisville, 29-April 3.
SMITH, Irene and Bobby: Victoria, N.Y.C., 22-27.
SOCIETY Buds: Temple, Rochester.
SOLTI Duo: Orph., Omaha; Orph., Minneapolis, 21-27.
SONG Revue: Columbia, Grand Rapids; Palace, Chic., 21-27; Keith's, Toledo, 29-April 3.
SORMAN, Fred: Grand, Syracuse.
SPINETTE Quintette: Columbia, St. Louis; Maj., Milwaukee, 21-27.
SPRAGUE and McNeece: Shea's, Buffalo; Shea's, Toronto, 22-27.
STALEY and Birbeck: Victoria, N.Y.C., 29-April 3.
STEVENS, Edwin, Co.: Orph., Los Angeles, 14-27.
STEVENS, Hal, Co.: Colonial, Norfolk, 15-17; Lyric, Richmond, 18-20; Keith's, Indianapolis, 29-April 3.
STEWART and Donaghue: Victoria, N.Y.C., 29-April 3.
STODDARD and Hynes: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27; Victoria, Charleston, 29-31; Bijou, Savannah, April 1-3.
STONE and Hughes: Orph., Des Moines, 21-27.
STONE, Louis: Royal, N.Y.C., 22-27.
SULLYS, Five: Maj., Chgo., 14-27.
SURBATT, Valeska: Victoria, N.Y.C.
SWOR and Mack: Palace, N.Y.C., 22-27.
TALIAFERRO, Edith, Co.: Grand, Pittsburgh, 22-27; Keith's, Cinti., 29-April 3.
TALSCI Brothers: Palace, Chgo.
TANGUAY, Eva: Keith's, Toledo; Maj., Chgo., 21-27; Keith's, Columbus, 29-April 3.
TASKER, Ann, Co.: Orph., New Orleans.
"TELEPHONE Tangle": Alhambra, N.Y.C.
TEMPEST, Florence, Co.: Keith's, Columbus; Keith's, Wash., 22-27; Alhambra, N.Y.C., 29-April 3.
TERRY, Frank: Palace, Fort Wayne, 22-27; Columbia, Grand Rapids, 29-April 3.
THOMPSON, Jas., Co.: Orph., Sioux City; Orph., Minneapolis, 21-27.
THOMSON, Charles: Keith's, Prov., 22-27.
THORNTON, James: Keith's, Columbus; Maj., Chgo., 21-27.
TIGHE, Harry, and Babette: Shea's, Buffalo; Shea's, Toronto, 22-27.
TIMBERG, Herman: Orph., Montreal, Can., 22-27; Dominion, Ottawa, 29-April 3.
"TIP Top Ride": Victoria, N.Y.C.
TONEY and Norman: Royal, N.Y.C.; Bushwick, B'klyn, 22-27; Alhambra, N.Y.C., 29-April 3.
TOSCA Sisters, Four: Shea's, Toronto.
TOYE, Dorothy: Orph., Kansas City, 21-27.
TOYO Troupe: Hipp., Cleveland; Orph., Montreal, 22-27; Dominion, Ottawa, 29-April 3.
TRAVILLA Brothers and Seals: Columbia, St. Louis, 21-27.
TREVITT'S Military Dogs: Orph., New Orleans; Lyric, Birmingham, 22-27; Victoria, Charleston, 29-31; Bijou, Savannah, April 1-3.
TRIX, Helen: Keith's, Louisville, 22-27; Keith's, Cinti., 29-April 3.
TROVATO: Keith's, Phila., 29-April 3.
USHER, Claude and Fannie: Forsythe, Atlanta; Orph., Harrisburg, 22-27; Grand, Pittsburgh, 29-April 3.
VAN and Schenck: Orph., B'klyn; Victoria, N.Y.C.; Maryland, Balto., 22-27; Temple, Detroit, 29-April 3.
VAN ALSTYNE and Tess Arothers: Temple, Rochester.
VAN BERGEN, Martin: Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
VAN, Billy, & Co.: Orph., Omaha; Orph., Sioux City, 21-27.
VANCROFT and Brooks: Hudson, Union Hill, N. J.
VAN HOVEN: Keith's, Wash.
VERNON, Hope: London; Orph., Hamilton, 22-27.
VETERANS, The: Bushwick, B'klyn; Alhambra, N.Y.C., 22-27; Prospect, B'klyn, 29-April 3.
VIOLINSKY: Orph., Omaha; Orph., Minneapolis, 21-28; Orph., Duluth, 29-April 3.
VOLUNTEERS, The: Colonial, Erie, 22-27; Maryland, Balto., 29-April 3.
VON TILZER and Nord: Royal, N.Y.C., 29-April 3.
WADE, John P., Co.: Columbia, Grand Rapids.
WAKEFIELD, Willa H.: Hipp., Cleveland; Grand, Pittsburgh, 22-27.
WALKER, Charlotte, Co.: Maj., Milwaukee.
"WALL Between, The": Victory, Stockton, 17, 18; Yosemite, San Jose, 19, 20.
WALLENSTEIN and Prosher: Orph., Kansas City, 14-27.
WALSH, Blanche, Co.: Orph., New Orleans, 21-27.
WARD and Cullen: Keith's, Toledo.
WARD, Will, and Girls: Bijou, Savannah, 15-17; Victoria, Charleston, 18-20; Maj., Birmingham, 22-27; Forsythe, Atlanta, 29-April 3.
WARE, Helen, Co.: Orph., B'klyn; Alhambra, N.Y.C., 22-27.
WARNER, Genevieve, Co.: Maj., Milwaukee; Columbia, St. Louis, 21-27.
WATER Lillies Six: Bushwick, B'klyn; Keith's, Boston, 22-27; Keith's, Prov., 29-April 3.
WATKINS, Harry: Victory, Stockton, 17, 18; Yosemite, San Jose, 19, 20.
WEBER, Charles: Orph., 'Frisco, 14-27.
WELCH, Ben: Victoria, N.Y.C., 29-April 3.
WESTON and Claire: Orph., Montreal, Can.
WESTON and Leon: Orph., Montreal, 22-27; Prospect, B'klyn, 29-April 3.
WESTON, Willie: Orph., Memphis; Orph., New Orleans, 21-27.
WHEELER, Bert, Co.: Colonial, N.Y.C.; Orph., B'klyn, 22-27; Alhambra, N.Y.C., 29-April 3.
WHIPPLE, Huston, Co.: Palace, Fort Wayne; Keith's, Columbus, 22-27.
WHITE, Carolina: Keith's, Cinti., 22-27.
WHITE, Clayton, Co.: Keith's, Indianapolis.
WHITFIELD and Ireland: Columbia, Grand Rapids; Palace, Fort Wayne, 29-April 3.
WHITING and Burt: Victory, Stockton, 17, 18; Yosemite, San Jose, 19, 20; Orph., Los Angeles, 21-27.
WILDE, Mr. and Mrs. G.: Orph., St. Paul.
WILLIAMS and Wolfus: Orph., Memphis; Orph., New Orleans, 21-27.
WILLIS Brothers: Alhambra, N.Y.C., 22-27.
WILLIS, Nat M.: Palace, N.Y.C.; Orph., B'klyn, 22-27.
WILSON, Jack and Batie: Columbia, St. Louis; Colonial, N.Y.C., 29-April 3.
"WOMAN Proposes": Orph., Salt Lake City; Orph., Denver, 21-27.
WOOD, Britt: Maryland, Balto.; Hipp., Cleveland, 22-27; Keith's, Columbus, 29-April 3.
WRIGHT, Cecelia: Bijou, Savannah, 15-17; Victoria, Charleston, 18-20; Colonial, Norfolk, 29-31; Lyric, Richmond, April 1-3.
WYNN, Bessie, Co.: Orph., B'klyn.
YORSKA, Mme.: Orph., Minneapolis, 14-27.
ZARRELL, Leo, Trio: Orph., Duluth; Palace, Chic., 21-27.
ZENDA Troupe: Forsythe, Atlanta; Colonial, Norfolk, 29-31; Lyric, Richmond, April 1-3.

MARGUERITE TORREY
THIS WEEK
ALHAMBRA THEATRE
"THE PIPES OF PAN" Direction Harry Weber

JOSE COLLINS
NOW IN VAUDEVILLE

NAN HALPERIN
Management M. S. BENTHAM

NAT M. WILLS
THE HAPPY TRAMP
Keith and Orpheum Time Direction M. S. BENTHAM

JOAN SAWYER
Assisted by GEORGE HARCOURT
IN VAUDEVILLE

William Daphne
BURR and HOPE
In an Artistic, Modern Love Episode
"A LADY, A LOVER AND A LAMP"
Direction Jenie Jacobs

CECILIA WRIGHT
Direction United Booking Offices

EVELYN NESBIT
—AND—
JACK CLIFFORD
SONGS and MODERN DANCES Direction H. B. MARINELLI

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

BIG LASKY FILM

Jesse Lasky Promises Spectacle That Will Rival Best of Screen Productions

Jesse L. Lasky, president of the Lasky Feature Play Company, returned to New York last week from a prolonged stay at the Lasky California studios, and announced that preparations are well under way at the California plant for the production of a spectacular picture staged on a scale rivaling "The Birth of a Nation." Mr. Lasky would not volunteer any details of the production other than to say that it would be of a magnitude seldom attempted.

When Mr. Lasky was asked how he intended to release this special production, he smilingly replied that it would not be "released" at all.

"The big production of which I speak," said he, "will be produced on the same plan as any extraordinary theatrical offering, and will be in every particular booked and presented to the public just like the regular two dollar theatrical entertainments. The only difference will be that we shall try to do things on an even greater scale than the 'legitimate' managers have ever done them—and give the public far more for their money. This production will not at all interfere with our regular releases."

OHIO CENSOR RESIGNS

Vestal Quits After Clash with Officials Over Trip to Pacific Coast

COLUMBUS, (*Special*).—As the result of a clash with the State Industrial Commission over the question of taking a trip to California as the guest of the Universal Film Company to attend the opening of Universal City, Harry E. Vestal, member of the Ohio Board of Motion Picture Censors, has tendered his resignation to the commission.

Vestal is owner of the Ada *Record* and operates two motion picture theaters in Governor Willis's home town.

BIG DEAL FOR PLAYS

Sanger and Jordan Close Contracts Releasing Hundreds of Stage Successes

Sanger and Jordan, the play-brokers, announce that they have closed a deal through their foreign connections by which they have secured the foreign rights to over four hundred well-known stage successes, the American and Canadian rights to which they already controlled. Thirty-five thousand dollars was advanced to secure the contracts.

The securing of the foreign rights is the means of releasing this vast quantity of plays to the motion picture screen, and was consummated for that purpose.

ELLIOTT FILM, APRIL 5

Famous Players' Release of That Date Will Feature "Experience" Star

William Elliott will again be seen on the screen when the Famous Players' Company releases on April 5 a film adaptation of "When We Were Twenty-one."

In the screen production of Nat Goodwin's success, Mr. Elliott is seen as the wayward boy whom the Trinity, the three friends of his dead father, have so much trouble in saving from the consequences of his folly. A strong cast supports the star.

LUBIN PROMISES SURPRISES

The Lubin Company has a number of notable plays in the course of production at the Philadelphia studio and in the near future will begin the making of some important dramatic successes, not only as special features but for the regular programme as well. Among the authors whose work will be screened by the Lubin Company are Sir Henry Arthur Jones, William Vaughn Moody, Harrison Grey Fiske, J. Hartley Manners, Cecil Raleigh, George Ade, Clyde Fitch, Edwin Arden, Charles Klein, Winchell Smith, Eugene Walter, George Hobart, and Rupert Hughes.

"JUGGERNAUT" HELD OVER

For the current week the Vitagraph Company is departing from its usual policy and continuing the engagement of the five-part feature, "The Juggernaut," which opened last week. The short subjects shown are "The Lady of Shalott," "Janet of the Chorus," and "Mr. Jarr and the Lady Reformer."

WITH THE FILM MEN

Harry Reichenbach is on the job as advertising manager of Metro, having completed his contract for the exploitation of "Hypocrites." We have written Harry's biography so often that it would be merely redundency to do it again.

A personal letter from Edwin Thanhouser announces that Leon J. Rubenstein has been made director of publicity for the Thanhouser Company. The letter says: "You probably are aware that he is the dean of the press corps of the industry, the year of 1906 having marked his entry as editor of the very first trade journal. It is flattering to him that I need not narrate his career for you."

Old friend Samuel H. (Hopp) Hadley is now ensconced in the chair of advertising and publicity at the United Film Service (Warner's Features). Hopp is, in our opinion, one of the best advertising men in the business, and we can remember distinctly the good stuff received from him while he was with Solax, Mutual, and Reliance.

Among the visitors at the office of Bosworth, Inc., during the past week were John H. Kunsky, one of the best-known exhibitors in the Middle West and owner of a chain of theaters in Detroit, and M. Blumberg, of Famous Players' Film Service, Minneapolis.

Manager Frank Loomis, of the Vitagraph Theater, sent his colored porter "Bob" to get the exact measurements of a frame he wished to use for an odd-sized photograph of the wreck scene in "The Juggernaut." "Bob" had been gone a half hour, which to Mr. Loomis's mind was at least twenty minutes too long. Dispatching the assistant treasurer, Arthur Heerman, to locate the missing porter, the two showed up some few minutes later with "Bob" wearing a worried look.

"How large is the frame?" inquired Mr. Loomis.

"Well," exclaimed "Bob," "If Ah'm right, de frame measures 43 inches dis-away, indicating the size with his hands, "an' 22 an a ¼ dishaway, but of Ah'm wrong hit's one 41 de up way and 21 de cross way, but ah thinks Ah'm right."

H. S. Levine has resigned as advertising manager for Fox. S. Goldfrap, who has been doing the publicity work, succeeds him.

General Manager Selznick, of the World Film, is once more rewarding the good boys of the organization. He has just given Harry Weiss, manager of the Chicago office, two weeks' vacation with pay. Mr. Weiss and his budding mustache have been in New York for several days, and they took their departure for the Sunny South on Saturday.

By the way, "L. J." has not yet announced Milt Hoffman's new title.

So long, boys, we're off to Chicago.

F. J. R.

"MICE AND MEN"

Annie Russell's Starring Vehicle Secured by Famous Players for Screen

The Famous Players' Film Company has acquired the film rights to Madeline Lucette Ryley's play, "Mice and Men," once the popular starring vehicle of Annie Russell, in which they will shortly present Marguerite Clark, the dainty star who recently stepped from behind the footlights to secure unusual popularity on the screen.

In "Mice and Men," Miss Clark will portray the character of "Little Peggy," the pretty foundling-girl, who is adopted by the middle-aged Mark Embury, with the idea of educating her along his own lines in order that she may become an ideal wife for the intellectual bachelor. But in accordance with the truth upon which the title of the play is founded, "the best laid plans of mice and men oft go astray," as the kindly but mistaken philosopher learns to his sorrow.

CARLE AND DE ANGELIS IN SERIES

Arrangements have been concluded by the World Comedy Stars Film Corporation that insure the appearance of Richard Carle and Jeff de Angelis in a series of one-reel comedies to be released through the World Film Corporation. This series will embrace, in connection with each star, twelve comedies. The initial comedy of the Richard Carle series is "The Dancing Beetle," while the first of Jeff de Angelis series is "Health by the Year."

GRACE WASHBURN ON SCREEN

Grace Washburn, the American girl who for the past two years has been a London idol, will be featured in the Charles K. Harris Feature Film Company production, "When It Strikes Home." Muriel Ostriche, the popular Thanhouser star, will also be seen in the production, which will be released by the World Film.

AD. KESSEL, MABEL NORMAND, FORD STERLING, AND MACK SENNETT, Superintending the Rebuilding of the Keystone Studios. Dell Henderson May Be Seen in the Rear, Between Mr. Kessel and Miss Normand.

ARDEN JOINS PATHE

Famous Player Will Be Seen in Second Series of "Elaine"

Edwin Arden has been added to the cast of "The Exploits of Elaine," and will be seen in the second serial which will continue the exploits of that adventurous girl. Mr. Arden, who is one of the most famous of American actors, has been seen only once before on the screen, in a Lubin five-reel feature, "Eagle's Nest."

Mr. Arden's recent important appearances on Broadway include engagements in "To-Day," at the 48th Street Theatre, with Madame Simone in "The Thief," and "The Whirlwind," with Elsie Ferguson.

ANOTHER PROGRAMME

Globe Co-operative Film Company Takes Over the Blinkhorn Pictures

The Globe Co-operative Film Company, Limited, has arranged to take over the entire business of the Blinkhorn Photoplays Corporation of this city, and plans to enter the film field on a large scale with an output of films sufficient to constitute an entire programme.

The offices are at present at 25 Second Street. By the deal with the Blinkhorn Company alone, the Globe is said to come into control of half a million feet of film and forty additional productions previous for through existing contracts. In addition, all of the Blinkhorn exchanges revert to the new corporation, which has also contracted with Mr. Blinkhorn to continue as production and distribution manager.

KEYSTONE WINS SUIT

Court Denies Marie Dressler Injunction Preventing Release of "Tillie's Punctured Romance"

The application of Marie Dressler to restrain the Keystone Film Company from releasing the feature production, "Tillie's Punctured Romance," was last Wednesday denied by Justice Lehman.

Miss Dressler's suit arose upon the release of the picture, in which she was the featured star. The plaintiff claimed that her contract with the producing company prevented the release of the picture without her consent, while the Keystone Company asserted that the terms of the contract authorized it to handle and exploit the film as it saw fit. This contention, put forth by Arthur Butler Graham as attorney for the Keystone Company, was upheld by the decision of the court.

"RUNAWAY JUNE'S" PARTY

She Will Send Forty-eight Most Popular Women to Exposition

"Runaway June," the George Randolph Chester photoplay serial, will take the most popular woman in each State in the Union to the Panama-Pacific Exposition and the San Diego Exposition and on a trip de luxe through picturesque California, with all expenses paid. The women will be chosen by their friends who patronize the moving picture theatres where "Runaway June" is shown. The fortunate women who win will have no expense at all, and will travel in the best possible manner, not only the necessities, but the luxuries of the trip being paid by "Runaway June."

The rules of the contest will be issued in pamphlet form by the theaters where "Runaway June" is being played. Each theater will have three votes for each installment of the picture, and the smallest theater will thus swing as much influence as the largest. The contest will close at midnight, December 15, 1915, and the votes will be counted by Lybrand, Ross Bros. and Montgomery, of New York city, certified accountants. The decision will be announced by Dec. 16. The forty-eight lucky women will start immediately thereafter for California, with "Runaway June" as their hostess.

"BOER WAR" NOW "WARFARE"

Exhibitors will be interested to learn the fact that the Kalem Company has changed the name of the feature, "The Boer War," and is now releasing it under the title "Warfare." The change of title makes this war picture, among the best produced in recent years, of unusual timeliness.

"SEVEN SISTERS" ON SCREEN

Daniel Frohman's production of "The Seven Sisters," in which Charles Cherry and Laurette Taylor starred a few years ago, is to be produced in pictures by the Famous Players Film Company.

COMMENT AND SUGGESTION

DOLLARS AND CENTS

HARRY R. RAVER, in his article on another part of this page, says that too much stress is being laid upon the commercial side of the motion picture, and draws the conclusion that if its importance as an art were more strongly insisted upon there would be less desire to hamper it with censorship and other restrictive legislation. That is one side of the story, and a true one, but taking the motion picture purely as an industry—a matter of dollars and cents—one must consider with amazement the aspect of picayune legislators and badgering censors hovering mosquito-like about the motion picture.

We are talking of the dollars and cents of the matter now, holding art in abeyance for the moment. Scores of industries can be instanced that do not even compare with the motion picture in importance to the State, which, nevertheless, are far more respected, and which wield much wider powers in defense of their rights. Legislators grant to them the natural rights of property, while they would seem to place the motion picture in the category of illicit industry.

The motion picture's value as an integral part of twentieth century industry is seldom considered. Accurate figures covering the entire industry are difficult to obtain, but we are indebted to SAM SPEDON, of the Vitagraph Company, for data that gives a slight basis for computation. These figures give an idea of what one large producing company means purely as an industry and an employer. They leave untold the important pages that tell of the investment in the distributing and exhibiting ends of the motion picture industry. The Vitagraph Company, Mr. SPEDON tells us, at the present time represents a capital investment of $5,000,000. The salary roll in the Eastern and Western studios and the Paris factory totals 1,200 employes. Every week 1,500,000 feet of film are turned out, an expenditure every seven days of over $70,000. The real estate holdings of the Vitagraph Company alone total close to $1,000,000.

These figures tell but a minor part of the tale, yet they cause one to wonder even more at the heckling attitude exhibited toward the motion picture. Perhaps film men have but themselves to blame for this condition. Too busily attending to their own business and fur-

Mozzoni, L. A.

ALFRED VOSBURGH,
Of the Vitagraph Western Company.

thering the growth of the industry, they have neglected to perfect the organization that would result in presenting a united, impressive front to their enemies. The layman is only impressed by the noise you make yourself, silence is to him a confession, if not of guilt, then of weakness. The widening of governmental regulation is the evil of the day, and a campaign of education, backed by an authoritative, all-embracing organization is necessary if the motion picture will be saved from becoming one of the greatest sufferers. Either the Manufacturers' Trade Association or the United Protective Managers' Association may be the means to the end; both have their weak points, both their strong ones; either one can be molded into a satisfactory instrument. *Here's to the hastening of the day of Unity, the passing of the time when individuals must fight the battles for all.*

"Strand" Theaters are getting to be as plentiful as "Nicollettes" and "Idle Hours" were in the early days.

Cincinnati has just had an illuminating example of legalized censorship, and a prophecy of what would probably happen were a Federal Board established. "Give a State Board authority," the reformers have always said, "and you will be rid of the obnoxious censorship by city and town workers." Ohio's State Board recently gave its approval to the picture adaptation of "Three Weeks." But that did not end the censorship, for Cincinnati had an exciting week when the exhibition of the picture was held up by the mayor, who later succeeded in having it sent back to the State Board for another inspection. What Federal censorship would mean can easily be seen. Far from ridding us of State and local censorship it would mean just another step in the chain. It would be censorship from Washington, D. C., to Albany and Columbus, clear through to Hohokus and Painted Post.

Following instructions from the Canadian military department, the Ontario Board of Censors has notified all exchanges that "All war pictures will be condemned entirely. No eliminations will be made." Real war views tell the truth too bluntly to stimulate recruiting.

"WID" GUNNING has attempted to pick an All-American team of directors for his daily column. We'd rather separate the participants in a dog-fight, WID. It's much easier on the clothes and feelings.

Nothing amuses a film man more than the announcement that "the screen has 'captured' another stage star." There are more Broadway stars anxious to go into pictures right now than there are film magnates willing to take them.

A RUNNING FIGHT between the occupants of an automobile and an aeroplane, and a continuation of the battle on racing hydroplanes, furnishes the big climax in "The Cipher Key," a Lubin three-reeler, written and produced by George Terwilliger. Earl Metcalfe and Mary Keane were in the auto, with Herbert Fortier and Kempton Green in the aeroplane. A cameraman took the scene from another aeroplane.

SHANNON FIFE, the Lubin author, makes quite a record for himself in the March releases of his company. Five of his plays are issued between the fifth and thirty-first of the month.

THE CURE FOR CENSORSHIP

BY HARRY R. RAVER

Director-General of the Italo-American Company

I HAVE just read "Laemmle on Censorship" in the current issue of THE MIRROR and noted with no little surprise this latest expression of opinion by a film manufacturer on the question of censorship. It would seem from the attitude of the majority of producers in their recognition of *any kind of censorship* they admit their inability to make a clean and harmless picture without the aid of a guardian, in the guise of the National Board of Censors or some other subterfuge. This tendency on the part of the heads of important companies in the industry to support any form of censorship has probably proved a great detriment in fighting State and Federal legislation against the motion picture, particularly as this point has been raised by legislators in their arguments favoring censorship bills under consideration.

"If you claim you don't need your pictures censored, why do you support a volunteer, unauthorized Board of Censors?" "If you need any kind of censorship, why not have a proper one regulated by law?" are the questions they have asked representatives of film interests who have attended various hearings. There seems to be but one answer: "we want a Censor Board that is friendly to our interests because of our financial support." It will be difficult to convince any body of law makers to the contrary, and so soon as the issue is fought on its merits—definitely against censorship in any form, leaving the regulation of public amusements in the hands of Federal, State and city authorities who already have excellent laws on the statute books to guide them in the protection of the public against objectional motion pictures as well as other forms of amusements—so soon will progress be made in combating this new form of political graft and the creation of soft jobs for the intellectual idler-reformer.

It is strange that the commercial side of the motion picture industry still insists on classing this form of amusement as a commodity and not as it should be designated. An inspection of most any trade journal will disclose glowing accounts of wonderful systems being introduced to further commercialize the motion picture. If a part of this energy and expense were devoted to reducing output, increasing quality by engaging directors possessing vision and imagination along with their dramatic ability, then proceed to turn out productions according to the requirements of the company-censored 'script, disregarding release date or expense until the picture is finished, there would be little hue and cry for censorship which could not be met by sound and logical reasoning. But here the sorry spectacle of a disorganized industry presents itself. Who is to make the fight against the legislation which confronts any highly successful enterprise? So far but one or two companies have taken a step forward, and they were forced to shoulder the burden for the whole industry in order to protect their own investments. No organized effort was even suggested until the formation of the United Managers' Protective Association, which was created by the theatrical interests who realized that if picture censorship became legalized universally the drama, which has been kept free from censorship, might next suffer likewise. And the theater has successfully fought censorship legislation for thirty years without offering a substitute or subterfuge, but strictly on the sensible theory that no censorship was needed in the face of laws covering objectional amusements more severe than in any country in the world.

It would seem, therefore, that, while the National Board has proven in value in educating unknowing film makers as to what the public should be served with in their motion pictures, the industry has advanced now to such a point that producers inspect their scenarios as well as their finished product very carefully before issuing films to the public, and the National Board is now only an expensive handicap.

If, however, producers feel they must have censorship, why not have a censorship committee under their own roof? Or, why not a committee appointed by all the manufacturers, this committee to be made up of representatives of the trade press and others selected. This committee could work quietly.

I believe the National Board is going beyond its function by mixing in politics and endeavoring to influence legislation. The cause of the film maker is only being injured by such a course.

Votes! There is the weapon that will win the day and the motion picture industry, if organized, can wield an influence for votes second only to the public press.

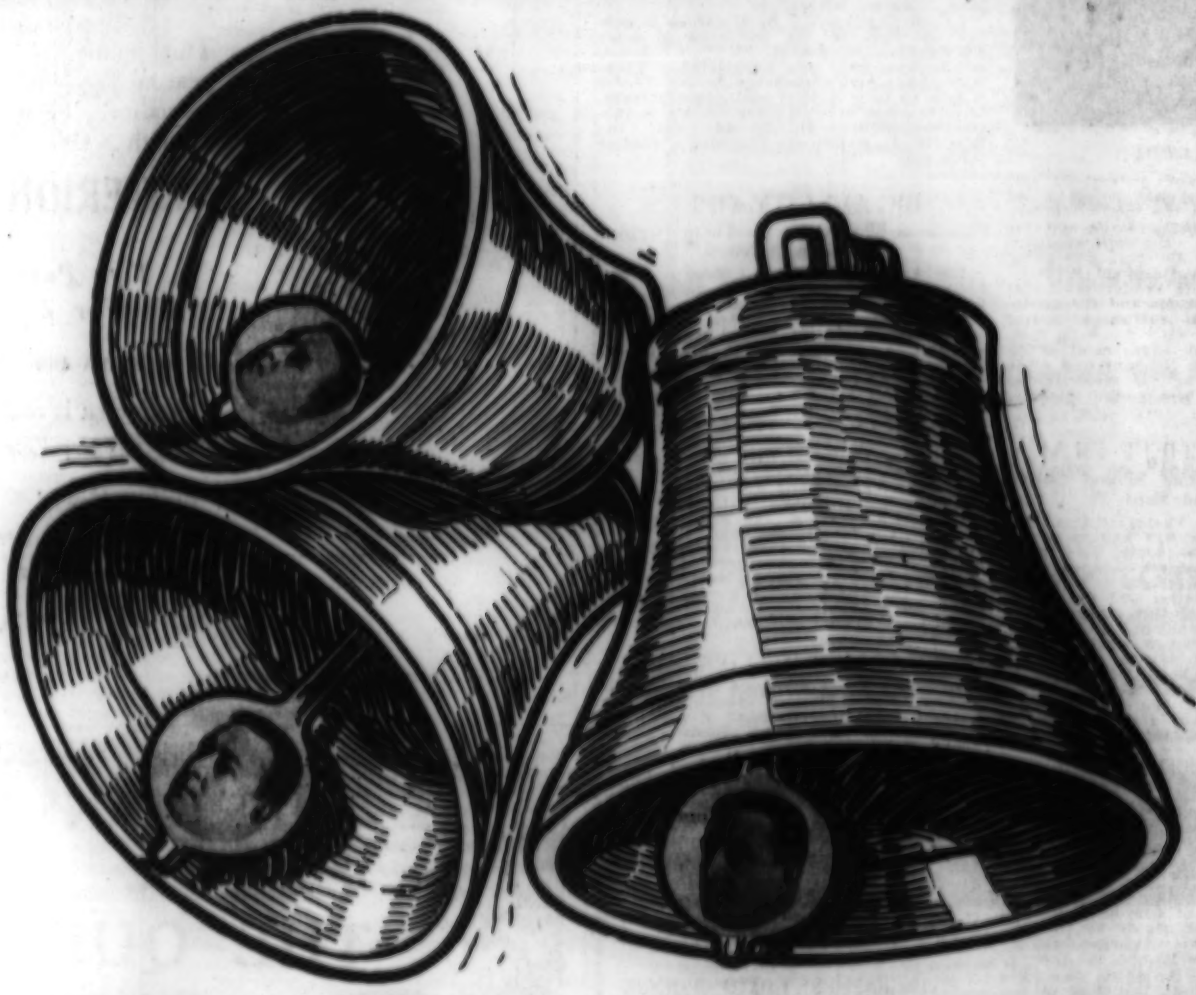
Every manufacturer, through personal contact or correspondence can boast of at least a thousand friends among the exhibitors. The trade press has a tremendous following. The exchange man has his friends in large numbers and the exhibitor can influence votes by the thousand. Add these to the strength of the various labor organizations who depend on the theater for a livelihood, and you have a grand total of possible votes that would stagger an army of legislators. A campaign of education would seem to be the first necessary step. The United Managers' Association is the logical trade organization which the industry needs badly at this time. It can be made a great power for good by the support of the exhibitor who should be working hand in hand with the manufacturer and the theatrical producer to uplift the business and protect it from the attacks of office seekers and radical reformers.

HAZEL DAWN,
Again with Famous Players to Appear in "Niobe."

GOOD TIDINGS

The Public Demand More EXPLOITS OF ELAINE

Therefore New, Startling and Highly Original Features Have Been Added and



EDWIN ARDEN

Secured to Appear With Arnold Daly and Pearl White

Making the MOST REMARKABLE CAST IN PICTURES. Again We Say It—Book

THE

Exploits of Elaine

THE PATHE EXCHANGE, Inc.

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DALLAS	302 Andrews Bldg.	SAN FRANCISCO	67 Turk St.	WASHINGTON	7th & E. Sts., N. W.
CHICAGO	5 So. Wabash Ave.	SYRACUSE	214 E. Fayette St.	KANSAS CITY	926 Main St.
MINNEAPOLIS	109 Kasota Bldg.	PITTSBURGH	715 Liberty Ave.	DENVER	16th & Lawrence Sts.
NEW YORK	115 E. 23rd St.	CINCINNATI	317 E. 5th St.	OMAHA	1312 Farnam St.
BOSTON	3 Tremont Row	CLEVELAND	622 Prospect Ave., S. E.	SEATTLE	810 Third Ave.
LOS ANGELES	114 E. 7th St.	PORTLAND (Agency)	393 Burnside St.	SALT LAKE CITY (Agency)	68 So. Main St.
		PHILADELPHIA	1335 Vine St.		

HENRY OTTO.

Henry Otto, director of artistic pictures with the American company at Santa Barbara, joined the motion picture profession via the operatic stage and the invaluable stock route. He was associated with companies under the management of Savage and was with Mansfield in "Old Heidelburg," finally the vaudeville circuit landed him in Los Angeles and the photoplay world when he joined the old Nestor company. Two years with the Selig company followed, then an engagement as director with the Balboa company and so to the American, where he has made and is making some of the best motion pictures on exhibition.

RELEASE SCHEFF FILM

Morosco Release Featuring Musical Comedy Star Issued on March 29

The Oliver Morosco Photoplay Company, which several months ago announced its advent into the motion picture field in association with the Bosworth Company, will make its initial screen release on March 29, when the screen adaptation of "The Pretty Mrs. Smith," featuring Fritzi Scheff, will be issued on the Paramount Programme. This is the first performance of the musical comedy star before the screen.

An all-star cast supports Miss Scheff in her screen debut. Owen Moore, seen as the third husband of the "pretty Mrs. Smith," Louis Bennison, and Forest Stanley, Lolia Bliss, are included in the cast.

MAWSON FILMS SUCCESSFUL

Next Sunday will mark the beginning of the fourth week at Weber's Theater for Sir Douglas Mawson's Antarctic animal pictures. The pictures have attracted the attention of all the educational institutions in New York city and though the engagement is at a $1.50 top price, the attendance has been consistently strong.

The present plans of Lee Keedick, who controls the American rights to the pictures, call for the sale of some territory on the State rights basis, and the reservation of some States in which the films will be booked direct at the close of the present New York run.

Previous to the opening at Weber's Theater, the Mawson films were shown on a short lecture tour of the principal cities of the East and Middle West and Chas. J. Giegerich, publicity director, secured full page write-ups in the largest newspapers in every city in which the films have been shown, while in one of the most conservative magazines five pages of still pictures and reading matter were devoted to the Mawson pictures.

Bessie Barriscale in "The Cup of Life" is a feature production just completed by Thomas H. Ince.

PRAISE "BARLEYCORN"

Bosworth Receiving Co-operation of Temperance Societies in Booking Film

Bosworth's production of "John Barleycorn," Jack London's strong temperance story, is receiving co-operation in Canada that should help the picture to achieve unusual popularity. At a recent meeting of the Dominion Alliance an expression of approval and a unanimous vote of thanks to the producers was given.

The production has just been passed by the censor boards of Toronto and Montreal, and in Toronto the picture is now receiving the active support of the Methodist Book Concern, which is planning to exhibit the film in the smaller towns of the Dominion, not only putting money into the treasury of the Methodist Book Concern, but helping to send the divinity students, who take the film from town to town, through colleges.

"John Barleycorn" in Montreal is now actively supported by the work of some 2,500 ladies of the W. C. T. U. home, which has just been completed. These ladies have just undertaken to sell 10,000 tickets to their friends and acquaintances, from the sale of which they derive a substantial profit. In Toronto also the W. C. T. U. women are planning a similar campaign.

"BIG U" CITY OPENS

Gala Scene When Gates Are Thrown Open to Thousands of Guests

Los Angeles (*Special*).—Chief of Police Laura Oakley handed President Carl Laemmle, of the Universal Company, a golden key, the key was turned in the gate, and at ten o'clock Monday Universal City was thrown open to fifteen thousand guests. The official opening inaugurated a three days' celebration that will set Universal City's inhabitants and the guests in a giddy whirl of excitement. R. H. Cochrane and Pat Powers are here at President Laemmle's right hand, and Isadore Bernstein, general manager of Universal City, has charge of the programme of entertainment.

The filming of many spectacular scenes, including an aeroplane battle and rough riding feats, were on the programme for Monday. On Tuesday the guests were taken on a complete tour of inspection of the film municipality, and in the evening a grand ball was held at the Universal electric studio. On Wednesday the guests are to be taken on a sightseeing tour around Los Angeles.

KLEINE'S 'FRISCO DISPLAY

Visitors at the San Francisco Fair, as well as home exhibitors, cannot well avoid seeing a novel advertisement of the George Kleine attractions, which appears in the heart of the city just opposite the new Kleine offices on the sixth floor of the Pacific Building. The display is in the form of a gigantic illuminated billboard on top of a two-story building running from Market to Jessie streets. When an exhibitor drops in on Tom North, the Kleine manager, and asks to see a line of paper, he is requested to step to the window and observe the display across the street. This consists of practically all the various styles of lithographs issued for all the Kleine attractions from "Quo Vadis?" to "Stop Thief."

VITAGRAPHERS GO TO GEORGIA

Ralph W. Ince and a company of Vitagraph players left New York last week for Georgia, where several weeks will be spent in securing scenes for the coming fifteen-part serial, "The Goddess," of which Gouverneur Morris is the author. Paul Scardon, Anita Stewart, Earle Williams, and Julia Swayne Gordon are the principal members of the stock company.

A small fire early Monday morning of last week in the record plating building of the Edison plant in Orange, N. J., caused $2,000 damage before it was brought under control.

EMMETT CAMPBELL HALL, MARY CHARLESSON, AND DIRECTOR JOHN INCE.
Discussing Lubin's New Serial, "Road o' Strife."—Crane Wilbur Will Play the Lead Opposite Miss Charlesson.

ALLAN FRALICK

APPEARING IN

"TAMING FATHER"

ALLAN FRALICK

This inimitable comedian is appearing each week in the Thistle comedies released exclusively through

KRITERION SERVICE

Two Part Dramas For the Week

"The Hawk and the Hermit" —PARAGON
"The Stolen Invention" —MONTY
"The Greater Power" —SANTA BARBARA
"Broken Vows" —TRUMP
"The Power of Prayer" —ALHAMBRA
"The Fisher Lass" —KRITERION

KRITERION

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American Distinctive Creations

"THE QUEST"

As Advertised in The Saturday Evening Post

An American Distinctive Creation
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F. McGREW WILLIS
A Powerful, Imaginative, Spectacular Production of Realism and Love

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America's Most Beautiful and Attractive Photoplay Artist
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ROBYN ADAIR WILLIAM CARROLL
LUCILLE WARD NAN CHRISTY
And 100 Other Stars of Unusual Ability

AMERICAN FILM MFG. CO.
CHICAGO

GOSSIP OF THE STUDIOS

FLORA LEA,
A Lubin Ingenue.

CHARLES SEAY, of the Edison staff of directors, is enthusiastic over the results achieved last week at a trial of the new Radium Flares, a lighting system for taking pictures at night, that is said to have never before been tried. A company of players were taken to the woods above Scarsdale, N. Y., for the scenes. The light, which is on the principle of the Kostar signal lights used in emergency by ships, furnishes over a half million of candle power. So brilliant was the glare that Seay found himself in hot water when the reflection on the clouds drew the fire departments of the surrounding towns to the scene.

AS A LITTLE INDICATION of the wildness of the Boulder Creek region, in which the California Motion Picture Corporation is now filming its next feature photo-play, "The Lily of Poverty Flat," the star of the company, beautiful Beatris Michelena, has a real new chapter to add to "Wild Animals I Have Met." Taking a horseback ride through the redwood forests several miles away from the town, she caught a glimpse of the mountain lion which had been doing damage to the herds of the ranchers in that district. The beast made no effort to attack her, and she discreetly rode back home, got armed help and returned to participate in the hunt, which ended in the slaying of the animal.

SCENES WERE BEING done for a one-reel Universal comedy entitled, "When Destiny Sleeps in the Window." King Baggot was playing the part of a handsome soda dispenser and an elaborate candy store in the Bronx section of New York city had been rented for the day, in which to take the scenes. Studio lights had been transported to the place to illuminate the grand soda fountain. Baggot stood behind the counter, lights had been turned on and the word "stand by" was on the point of being spoken. Just then two Bronx ladies ambled in and ordered something in the soda department. Not in the least flustered Baggot filled their orders. Without any complaint the ladies went out and on their way never suspecting for a moment that they had been served with drinks by a film favorite.

IRENE HUNT, of the Reliance and Majestic forces, is paying a brief visit to New York, having been called East by her mother's illness.

EDITH RITCHIE, who in private life is Mrs. Stephen Morris, a well-known society leader of Philadelphia, is playing Ruth Hunter in the Lubin production of "The Climbers." Miss Ritchie's rise as a screen player is most interesting. Forced by her husband's business reverses to make use of her acting ability, Miss Ritchie started at the bottom rung of the Lubin ladder and gradually worked up from atmospheric bits to her present accepted position in the Lubin stock.

ED J. LE SAINT, of the Selig forces, is producing his first animal feature. It's to be in three reels and bears the working title of "The Empty Rifle."

BARRY O'NEIL spent several days at Saranac Lake working in Lubin's "The Climbers," from the Clyde Fitch play. Among the players with him were Gladys Hanson, George Soule Spencer, Walter Hitchcock, Clarence Elmer, Peter Lang, Frankie Mann, Ruth Bryan, and Eleanor Barry.

S. S. HUTCHISON, of the American Film Manufacturing Company, has not yet appointed a director for "Flying A" company No. 1. The position was vacated several weeks ago when Thomas Ricketts was put in charge of the feature company now making four-reel productions. A director to produce the $10,000 prize serial is also being considered.

FRITZI BRUNETTE, featured star of the Santa Barbara Motion Picture Company, is having her first experience in California. Miss Brunette, whose popularity when with the Universal Company is well remembered, is startling Kriterion patrons with the many exquisite gowns she is displaying in Santa Barbara productions staged by Bob Daly.

"WILD OLIVE," with Myrtle Stedman in the leading role, will be the first production staged by Oscar Apfel at the Bosworth studios.

DUSTIN FARNUM has completed work at the Bosworth studio on "Captain Courtesy." Louis Bennison and Forrest Stanley, who will appear as husbands number one and two, respectively, of Fritzi Scheff in the film adaptation of "Pretty Mrs. Smith," will also be seen in "Captain Courtesy."

SELECT STARTS ACTIVITY

New Offices Secured for Booking Agency to Exploit Spectacular Features on Plan New to Film World

The Select Film Booking Agency, recently created to pursue an organized and definite plan for the distributing and booking of pretentious feature productions, got into its full stride last week with the opening of offices in the Times Building, New York, and the inauguration of a campaign to align a number of important theaters throughout the country that are prepared and equipped to book a series of elaborate feature productions for indefinite engagements.

The first subject to be exploited by the Select will be the Famous Players Film Company's spectacle, "The Eternal City," which is now playing an indefinite engagement at the Chestnut Street Opera House, Philadelphia. This subject will be followed by other elaborate feature productions, which, it is said, will not be confined to the Famous Players' output, but that feature productions of such magnitude as to require booking by the Select plan to secure proper return will be handled for other leading producers.

George M. Welty, one of the best known booking managers in the theatrical profession, associated for many years with the Liebler Co., will be in direct charge of the booking department.

The elementary object of the Select Film Booking Agency will be to create and maintain a standard of distribution never before attempted, and far in advance of the booking methods now in vogue. It is apparent to the leaders among feature producers and exhibitors that at the present time no single feature production of unusual magnitude or attractive power can obtain the proper exploitation or specialization necessary with subjects that involve expenditures of money and months of preparation. It is in order to provide a greater incentive to producers of gigantic feature subjects that the Select Film Booking Agency was organized, and it is therefore obvious that the essential purpose of the agency will be to establish such conditions as will enable progressive feature producers to book their subjects in accordance with the relative merits of each production.

It is the first time in the history of motion pictures that a complete organization has been perfected to conduct a national booking system operated on the same basis upon which the foremost theatrical attractions are booked, and ready to be placed at the instant service of producers of features sufficiently distinctive to warrant extraordinary exploitation.

MA'S GIRLS

A Selig Western Drama in Two Reels
Released Monday, March 29

Brave Rose ropes the gambler, drags him across the ford and saves her pretty sister!

Ma's girls is a multiple reel drama of Western atmosphere, containing unusual situations, and an out-of-the-ordinary plot. Ma's Girls is away from the beaten path, altho it abounds in thrills, expert horsemanship, lariat throwing, etc. Selig Western stars are featured in an entirely new kind of Western Picturepiay. The public is no longer attracted by the stereotyped Western stuff. Ma's Girls is a production "something different." Book it!

The Legal Light
Selig one reel Western comedy, released Tuesday, March 30.

Two Women and One Hat
Selig one reel comedy, released Friday, April 2.

Ashes of Gold
Selig one reel drama, released Wednesday, March 31.

A Night in the Jungle
Selig one reel Jungle-Zoo drama, released Saturday, April 3.

Lady Duff-Gordon Fashions
Every Monday in the Hearst-Selig News Pictorial!

Debonaire Grace Darling
Every Thursday in the Hearst-Selig News Pictorial!

Enterprising Exhibitors Strive to Please their Patrons!

THE SELIG POLYSCOPE COMPANY
Executive Offices: 20 East Randolph St., Chicago

VITAGRAPH

"MR. JARR BRINGS HOME A TURKEY"—Comedy Monday Mar. 15
His mother-in-law asserts herself. He hopes the turkey will prove a bird of peace. It starts a row but routs the enemy. ROSE TAPLEY, HARRY DAVENPORT and talented cast.

"FROM HEADQUARTERS"—Drama Tuesday, Mar. 16
3-Part Broadway Star Feature
Sacking his own daughter for consort with intent to kill, she reveals all. Her good name is guaranteed by Headquarters. EARLE WILLIAMS, ANITA STEWART and ANDREW ROBSON in the leads.

"POSTPONED"—Comedy Wednesday, Mar. 17
Youth postpones the wedding to catch up with "old money bags." The latter catches up with the former and a double wedding takes place. WALLY VAN and talented company.

"THE BATTLE OF FRENCHMAN'S RUN"—Comedy Thursday, Mar. 18
"He who fights and runs away lives to fight another day." What's the use? He's running yet. Cast includes DOROTHY KELLY, GEORGE COOPER and ALBERT ROCCARDI.

"THE CAPITULATION OF THE MAJOR"—Comedy Friday, Mar. 19
He puts his daughter and her beau under military rule. Short rations induce him to capitulate and surrender to Cupid. LILLIAN WALKER and star cast.

"THE MILLIONAIRE'S HUNDRED DOLLAR BILL."— Saturday, Mar. 20
Two-Part Drama
Helen's self-denial disbarms Ralph's mind of universal quicksands. The result brings happiness to both. LEAH BAIRD, LEO DELANEY and LOUISE BEAUDET are the principals.

Six a Week, Including a Three-Part Broadway Star Feature

"MR. JARR AND THE LADY REFORMER"—Comedy	MONDAY, MARCH 15
"A WIRELESS RESCUE"—Two-Part Drama	TUESDAY, MARCH 16
"THE MASTER OF HIS HOUSE"—Comedy	WEDNESDAY, MARCH 17
"THE OTHER MAN'S WIFE"—Drama	THURSDAY, MARCH 18
"THE LADY OF SHALOTT"—Comedy	FRIDAY, MARCH 19
"LIFTING THE BAN OF COVENTRY"—3-Part Military Drama, Broadway Star Feature	SATURDAY, MARCH 27

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

BROADWAY STAR FEATURES
THAT PUT BROADWAYS ALL OVER THE MAP

A MILLION BID	5 Parts	413	5 Parts
GOODNESS GRACIOUS	5 Parts	THE WIN(E)SOME WIDOW	4 Parts
MR. BARNES OF N. Y.	5 Parts	THE TANGLE	4 Parts
LOVE, LUCK AND GASOLENE	5 Parts	THE LOCKED DOOR	5 Parts
CAPTAIN ALVAREZ	5 Parts	SYLVIA GRAY	4 Parts
SHADOWS OF THE PAST	5 Parts	THE LITTLE ANGEL OF CANYON CREEK	5 Parts
MR. BINGLES' MELODRAMA	5 Parts	THE MAN BEHIND THE DOOR	4 Parts
MY OFFICIAL WIFE	5 Parts	C. O. D. From the Play	4 Parts
UNCLE BILL	5 Parts		
THE PAINTED WORLD	5 Parts		
A FLORIDA ENCHANTMENT	5 Parts		

THE VITAGRAPH COMPANY OF AMERICA
E. 15th Street and Locust Avenue BROOKLYN, N. Y.

MAURICE TOURNEUR.
Working Atop the World Film's Fort Lee Studios.

MAURICE TOURNEUR

Little is known of Maurice Tourneur, the World Film producer, whose work on "Alias Jimmy Valentine" and other recent productions has been one of the screen surprises of the year. Young in years, but ripe in theatrical and motion picture experience, his career as an American producer, has only just begun, yet he displays an amazing grasp of American life and political problems.

Tourneur was a stage director at the Gymnase, the Antoine, the Porte St. Marten, in Paris, and among other notable adaptations from the American stage, put on "Alias Jimmy Valentine" (the play) in French. The screen art, of course, attracted Tourneur and he became a producer for the French Eclair Company, in Paris and thus the public here has long been familiar with his work. On the formation of the World Film Corporation, Mr. Tourneur, who had come to this country to continue his motion picture producing activities, began directing for the Selanick organization and put on such successes as "The Man of the Hour," "The Pit," "The Dollar Mark," "The Wishing Ring" and "Alias Jimmy Valentine."

UNIVERSAL'S WANTS

Raymond L. Schrock, New Scenario Editor, Wants Only Published Fiction

Coincident with the announcement of the appointment of Raymond L. Schrock as scenario editor of the Universal Company comes the statement that the Laemmle organization is out of the market now for original scenarios. Mr. Shrock says that he will be glad to receive offers for sale of the copyright on novelettes and short stories of advertised reputation.

Editor Schrock is well known as an author of short stories, and has also met with considerable success in the picture field. Most of his photoplays have been produced by the Universal companies.

MISS MICHELENA GIVES ADVICE

When Beatrix Michelena, the beautiful star of the California Motion Picture Corporation, in that company's *California Motion Picture Review*, began her series of "Talks With Screen-Struck Girls," she little dreamed that the articles would attract instant attention from one end of the country to the other.

From "legitimate" stars for many years has come advice to "stage-struck" girls, but this marks the first time that a screen star has written suggestions to girls who want to "break into" motion pictures. For that reason, if for no other, Miss Michelena's series of "talks" will be of absorbing interest.

However, Miss Michelena, one of the newcomers in motion pictures, sees the field with fresh gaze. She has something to say to others with similar ambitions, and it is said in a breezy style. Her personal charm and her popularity add increased zest in anything she may say on this topic.

GRACE DARLING IN CHICAGO

Grace Darling, being featured in the Hearst-Selig News Pictorial, popped into Chicago last week, let all the camera men in the Windy City snap her, gave the newspapers her opinions on the Panama Canal and the San Francisco Exposition, and then finished the day with a visit to the Selig Polyscope Company studios.

WITH THE EXHIBITORS

A. D. Flintom, a prominent Kansas City exhibitor, was seriously injured in an accident received as a result of a collision of a jitney bus in which he was riding. The unfortunate accident occurred a week ago last Saturday at which time Mr. Flintom was preparing to start for New York on a business trip.

The Arlington Theater, Poughkeepsie's foremost motion picture theater, closed its doors early this month, with the reason given as "poor business and lack of funds." It may never open again as a photoplay house.

The World Film Corporation office in Dallas will soon move to new quarters at 1905 Commerce Street, from their cramped space in the Andrews Building.

J. Walter Lamb is the man Atlanta exhibitors will have to deal with in the future at the World Film offices. Mr. Lamb, who was the second prize-winner in the first period of the World Film Corporation profit-sharing plan, was a salesman in the New York exchange before his promotion to the post of manager of the Atlanta office.

William Cutts, manager of the Liberty Theater, Spokane, Wash., scenario writer and moving picture director, has completed his first "made-in-Spokane" film. The picture, entitled "Jitnayed," is a one-reel affair and is a farce-comedy burlesque on the latest method of transportation, the jitney bus.

Anderson and Ziegler's Lyceum Theater, Columbus, Ohio, will open as a motion picture theater with "Satan Sanderson," the initial release of the Metro Pictures Corporation. A magnificent stage setting, pipe organ and new projection equipment has been installed. Ten, fifteen and twenty-five-cent prices prevail.

Among the prominent exchange men in New York last week were George Gromtacker, of Portland, Ore.; Louis B. Mayer, of Boston; Otto N. Davies, of Minneapolis; James H. Clarke and Mr. Allenbaugh, of Baltimore.

Manager Edgar L. Weill has opened a photoplay house de luxe in Syracuse. It is called the Strand, and is located at South Salina and Harrison streets. Thomas W. Lamb, the architect who drew the plans for New York's Strand, is responsible for the Syracuse house. Paramount and World Film features are being shown.

San Diego's new Cabrillo Theater, opposite the Plaza, has opened for business. The Cabrillo is said to be the finest picture house west of Chicago and cost, with the ground, close to three hundred thousand dollars. The theater is under the management of Manager Hicks, of the Plaza Theater. Owing to the great number of strangers in San Diego, all the theaters are doing a fine business. It is estimated that there are close to 2,000 visitors to the exposition arriving daily at the present time.

Alfred Hamburger, the "Alfred the Great" of Chicago picture interests, has crossed the Chicago River and is about to open on the North Side the first of a string of picture theaters that will make the Hamburger chain city-wide instead of restricting it to the South Side and the Loop as heretofore. The new theater is the Pine Grove, now in course of erection at 717 and 719 Sheridan Road.

J. W. Cotter, one of the best known film men in the Central and Southwestern territory, has been appointed manager of the St. Louis office of the Kriterion Film Company. Offices are located at 3217 Locust street.

B. S. Moss will add another house to his string soon, this time in Bay Ridge, Brooklyn. Work will start shortly on the erection of the new house on the west side of Fifth avenue, between Forty-third and Forty-fourth streets.

The Tech, at Forbes and Craig streets, Pittsburgh, has been entirely renovated and, under new management, opened as the Park.

The Exhibitors Booking Office, Inc., has been formed in Philadelphia. The new company will conduct co-operative booking offices for films. Some of the leading theaters in the city are in the project. The officers elected at the first meeting are: Samuel F. Wheeler, president; William Delmar, vice-president; William J. Walsh, treasurer; and E. Emanuel, secretary.

Women's organizations in Atlantic City are endeavoring to have all motion picture theaters closed on Sundays.

Construction work will start next week on a motion picture theater on the site of the old Bushwick Hospital, Howard Avenue and Monroe Street, Brooklyn, adjoining the Shubert Theater.

Progressive business methods are proving successful with the Auditorium Theater, Burlington, N. J., now under the management of Edward B. Kulse and his associates, Harvey E. Lippincott and Ellis H. Parker. The house seats 1,600.

Big Edison Features in Regular Service

Miriam Nesbitt as the Girl Thief
in the
3-Act Feature
"Killed Against Orders"
(Released March 29—3000 feet)

Miriam Nesbitt, whose emotional power and gracious presence, has given so many delightful characters to the screen, is now seen in a remarkable characterization of a pure girl, embittered by being tricked into sending her father to a murderer's cell, turning criminal. A strong play strongly played.

"Arty" and "Waddy" in the Laughable, "Music in Flats"

One of the best "good-and-go-to-it" string of Arty and Waddy Comedies (Wadsworth and Housman). Arty takes singing lessons and gets stinging lessons instead from sundry rifles, etc. A codfish-faced maiden lady would a-marry him. Laughs fly as fast as the bullets. (Last issue March 30—1000 feet.)

"The Boston Tea Party"

Romance infuses new life into this ever-interesting incident of an exciting period of history. Charming scenes, followed by thrills—historically perfect. (Released April 2—2000 feet.)

"When Gratitude is Love"

Introducing the charming and pretty new Edison leading woman, Margaret Prussing, in a fitting role, where she does some skilful riding. (Released April 3—1000 feet.)

Carleton King in Comedy, "A Lucky Loser"

Carleton King, long a funny man of the stage, is hilariously at home in this really funny comedy, where the wife picks his pockets and thereby makes money from him. (Released March 31—1000 feet.)

THOMAS A. EDISON, Inc., 267 Lakeside Ave., Orange, N. J.

All Edison Films are passed upon by the National Board of Censorship, and form part of the weekly program of the General Film Co.

CRANE WILBUR

LUBIN COMPANY

MARSHAL NEILAN

With the
FAMOUS PLAYERS FILM COMPANY
213-229 West 26th St., N. Y. C.
Future Release
"THE COUNTRY BOY" Jesse L. Lasky Co.

Emmett Campbell Hall

PHOTOPLAYWRIGHT—Lubin Company
Beginning April 5— "ROAD O' STRIFE" —a serial

STANLEY HARGREAVES
ALFRED NORTON
JONES, THE BUTLER
SIDNEY BRACY
$1,000,000 MYSTERY
} THE ONE MAN

C. JAY WILLIAMS

COMEDY DIRECTOR

With THE VITAGRAPH CO. OF AMERICA

SALLY CRUTE
LEADS EDISON
In "THE VOICE OF CONSCIENCE"

Claire McDowell
Address BEECHHURST, Whitestone Landing, L. I.

PERCY STANDING AND THAIS LAWTON,
In a Scene from Pathe's Four-Part Feature, "The Pardon."

GETTING OUT A FEATURE

BY THOMAS H. INCE,

Director-General New York Motion Picture Corporation

Few laymen are aware of the innumerable difficulties that beset the producer in getting out a film feature; the thousand and one obstacles to be overcome before the film is in a condition to be marketed. Take "The Sign of the Rose" as a fair example of producing difficulties. This feature was written by George Beban and played by him with remarkable success on the vaudeville stage. Beban appears in the leading role on the film which has just been completed. Furthermore, he will travel with the film over the country with the same company of players who assisted him, thus inaugurating an additional feature of the spoken and silent drama combined.

George is a most capital fellow but he is as temperamental as a sail-boat in the doldrums. He bristles with art-fibers which vibrate on the slightest discordant note. Picture to yourself the temperamental George kicking up a dusty argument with two or three cold, calculating directors whose only master-passion is to line the crowd up in front of the box office and whose synonym for temperament is receipts.

I sometimes believe that "The Sign of the Rose" would have been even a still greater success from the standpoint of dollars and cents if we had inserted a few thousand feet of actual comedy that took place in the studios during its production. There was the ubiquitous Beban popping up in all four quarters of the studio at once, pouring impassioned appeals out to directors to change a bit of scenery or to send down to Santa Monica to secure a real, live baby to give a natural "tone" to a crowd scene. I can still see George tearing his hair out by the roots when a director returned with a dummy infant, of his final appeals to me for a live male kiddiet of the species and of his refusal to go on until we scoured the near-by city and finally signed up a lusty-lunged yearling.

When Beban wrote "The Sign of the Rose" for vaudeville he cast about for something typically voguish from the Tuscan point of view in which to appear to advantage. One day he caught sight of an immigrant coming ashore at the Battery. George flanked him and in good Italian offered to take over everything on the stranger's back in return for a fair price paid therefor. The new arrival demurred, thinking Beban, no doubt, a bit flustered mentally, but when he saw a shining gold piece he closed the deal. George secured the complete outfit, including headgear and footgear, for ten dollars, and despite its notorious age and fears for another hard winter, called it a bargain.

He patched his purchase up, re-inforcing it here and there until he had an excellent suit of clothes, as far as immigrant-excellence in clothes goes. He appeared with it in "The Italian" and it seems to be gaining a lease on life for it is still in presentable condition even after hard usage in "The Sign of the Rose."

In producing a feature the "crowd" picture is invariably the hardest to secure. First: the important characters in the role must be to the fore. Then again, there may be a bit of superb acting in the foreground and some farcical stuff being parceled out in the background. All this must come under the directorial vision and the characters so disposed as to meet the requirements of mechanics and photography. In "The Sign of the Rose" where there is an excited, surging crowd the difficulty lay not with the principal players but with those engaged in the superficial parts. For example, it was very difficult to convince the crowd that it should be an excited, surging, crowding crowd; and it was doubly difficult to convince the policeman of his duty of forcing the crowd back like the dutiful New York policeman of the East Side should. It was necessary to change policemen five times in order to secure a good specimen of near-cop, and the crowd rehearsed one scene alone at least twenty-four times before it could be worked up to that pitch of excitement which called for the camera man.

"EDISON NIGHT" A HIT

Claremont Theater's Plan of Showing All Releases Starts Out Well

The first "Edison night," which is to be a regular feature of the Claremont Theater, Washington Heights, New York, every week, showing all the Edison releases for the current week, was hugely indorsed by an attendance which at 8 o'clock filled the 1,400-capacity house. Many exhibitors were present to watch the idea and to see all the films at one showing.

At the conclusion of the first evening performance the following Edison players were introduced to the applauding fans: Harry Beaumont, Bessie Learn, Robert Conness, Gertrude McCoy, Mrs. Bechtel, Robert Brower, Julian Reed, Frank McGlynn, Charles Sutton, Andy Clark, Mrs. Erskine, Frank A. Lyon, Harry Eytinge, Harry Linson, John Sturgeon, and Director Ashley Miller. The artists then partook of the feast prepared for them by Manager Dellinger in an adjoining ballroom, after which dancing was enjoyed, the players later meeting the theater patrons in the lobby.

This week Gertrude McCoy, who plays in "A Tragedy of the Rails," will appear in overalls—a brakeman's outfit—on the stage and a motion picture will be taken of the patrons going into the theater, which will be exhibited the following week, allowing the fans to see whether they "look natural" as motion picture "actors." Manager Dellinger is enthusiastic about the plan and the novel way of furnishing extra entertainment for his patrons. Last week Frank McGlynn, who appeared as Lincoln in "The Life of Abraham Lincoln," stepped before the screen in his make-up at the close of the picture.

SIDNEY DREW IN DRAMA

The Vitagraph Company announces a three-part Broadway Star feature. "Between the Two of Them," as one of the important April releases. Sidney Drew has just completed the production of the picture, which is described as a domestic drama, and in the portrayal of the leading character demonstrates his ability to enact roles of a serious nature. Mr. Drew's work in "Between the Two of Them" will be a revelation to those who have seen him only as a comedian, the story being full of dramatic episodes that require emotional and dramatic work of a high order. Mrs. Sidney Drew and Courtland Van Dusen, who have also become identified with comedy roles, will be seen in support of Mr. Drew, while other important members of the cast will include Mary Maurice and Paul Scardon.

EDISON SCREENS CARTOONS

The Edison Company is to release regularly, beginning with March 17, a series of animated comic cartoons by the French cartoonist, Raoul Barre. "The Animated Grouch Chaser" will be the initial release.

FEATURE FILMS OF THE WEEK

"The Fairy and the Waif" a Frohman Feature That Delights the Youngsters—"The Juggernaut" Has Thrilling Wreck Scene—American's "The Quest" a Strong Feature—Kalem's "Poison" Timely

"THE FAIRY AND THE WAIF"

A Five-Part Drama of Child Life by Marie Hubert Frohman, Featuring Mary Miles Minter. Produced by the Frohman Amusement Corporation and Released by World Film Corporation.

The Fairy ..... Mary Miles Minter
The Waif ..... Percy Helton
Sweetie ..... Will Archie
Major Drayton ..... William T. Carleton
Mr. Nevinson ..... Hubert Wilke
Mrs. Nevinson ..... Ina Brooks

There is an elusive charm about a play written for children that has a universal appeal, and this is especially true if it be a well-written play capably presented. The principal requisite of an offering of this description is that it be simple and yet well told, and further, there must be the ability to understand child psychology and the greater ability to present it in such a manner that it is comprehensible not only to the child but also to persons of maturer years. Those responsible for the production of this picture, from the author of the scenario down through the list to the third assistant property boy, deserve the utmost commendation for the able manner in which it has been presented even to the smallest detail.

The story is simple and pleasing yet possessed of an elusive charm that sustains the interest to the very end. And this is remarkable, for details of the plot are obvious almost from the start, yet the charm of the story and the charm of the delightful young girl playing the leading role are so great that there is a feeling of disappointment when the picture finally closes and a wish that it would keep on going indefinitely.

Without doubt Mary Miles Winter is the greatest child actress to be seen either on the stage or before the camera. She is exquisitely fascinating, sympathetically charming and delightfully childlike and human. It is inherent natural ability seeking expression. Percy Helton as The Waif was not quite so good and even though he had received the knocks and blows of outrageous fortune, still he might have displayed a little more evidence of grit and fighting spirit. The balance of the cast was highly capable, Will Archie appealing greatly to the risibles of the children in the audience with some of his inimitable expressions.

As stated before, the story is charmingly simple, as well as simply charming. Viola Drayton, the fairy, the daughter of an English army officer, has a great desire to appear as a fairy on the stage, but her father objects. While on a visit to America he is called to the front with his regiment, and leaves Viola in the care of his attorney. Word is received that his regiment has been annihilated and that he has been killed. Previously, he has sent his fortune to the attorney to invest for Viola but the lawyer has speculated and lost it all. After the money is gone Viola is treated so harshly by the lawyer's wife and children that she runs away and obtains a position in the ballet of a theater where she has a chance to play her much-dreamed-of part as a fairy and enters what she believes to be real fairyland, the land of make believe. She is soon disillusioned, and finally rebelling against the harsh treatment of the stage manager and ballet master, runs out into the cold night garbed only in her light fairy costume.

She meets the waif in a back alley sleeping in an overturned barrel covered with newspapers to keep out the cold. He gives up his sleeping place and tries to make her comfortable with his scanty coverings. In the meantime, word has been received from England that Major Drayton still lives and is on his way to America. A policeman discovers and rescues Viola and the waif and all ends happily even the lawyer's wife selling all her possessions in order to repay Viola the money which her husband lost in the stock market. A truly good picture. E.

"THE JUGGERNAUT"

A Five-Part Story of Modern Life, by Donald I. Buchanan and Ralph W. Ince. Produced by the Vitagraph Company and Released as a Broadway Star Feature March 7.

Viola Ruskin ..... Anita Stewart
John Ballard ..... Earle Williams
Mrs. Ruskin ..... Julia Swayne Gordon
Phillip Hardin ..... William Dunn
James Hardin ..... Frank Currier
Mrs. Ballard ..... Eulalie Jensen
Alexander Jordan ..... Paul Scardon
Harry Reynolds ..... Jack Brawn

Four reels and a large part of the fifth one are used to tell an extremely boring story which leads up to a smashing big sensational climax that sends not only one but a series of thrills running riotously up and down the spinal column. It would seem as if the climax had been thought of first and the story written to fit it. If such be the case there is little or no excuse for its mediocrity and consistent lack of interest.

Too much cannot be said in praise of the sensational spectacular climax in which an express train running at full speed crashes through a trestle and is wrecked in the river below. It is one of the best bits of realistic enterprise ever attempted by a moving picture company, and shows the extent to which producing managers will go to provide the public with the sensations it craves. And it is a thrilling sensation well worth seeing.

It is unfortunate that the story leading up to it is so unentertaining, so long-drawn-out and so cluttered with uninteresting details. The interesting features can be summed up in a few words. A railroad president has devoted his time to manipulating the stock of his road to such an extent that he has paid no attention to its condition, with the result that it has greatly deteriorated and accidents are frequent. He is prosecuted by his friend the district attorney, but owing to the threat to expose an escapade of their college days in which the public official believes that he committed murder, the suit is withdrawn. The railroad president continues his stock manipulations and needing some papers locked in the safe in his country home telegraphs his daughter to bring them to him. Her automobile breaks down and she is forced to take a train on her father's railroad. Coincident with receiving the telegram telling of the train she will arrive on, the railroad president receives another message from a track-walker saying that a certain bridge is in a dangerous and unsafe condition. The father tries to head off the train by automobile and fast motor boat, but only arrives in time to see it go crashing through the trestle. His overwrought nerves give out and he drops dead on the spot, but is spared the agony of seeing the dead body of his daughter. An enormously thrilling, sensational, dramatic climax wasted on a poor story. Anita Stewart, Earle Williams, and Julia Swayne Gordon gave a consistently good performance, and the balance of the cast was acceptable. E.

EARLE WILLIAMS AND ANITA STEWART,
In a Scene from "The Juggernaut," Current Vitagraph Theater Feature

"THE QUEST"

A Five-Part Drama Featuring Margarita Fischer, by F. McGrew Willis. Produced by the American Film Manufacturing Company Under the Direction of Harry Pollard, and Released Through the Mutual.

John Douglas ..... Harry Pollard
Mrs. Chalmers ..... Lucille Ward
De Villiers ..... Joseph E. Singleton
Helen Carruthers ..... Nan Christy
Nai ..... Margarita Fischer
Chief of the Tribe ..... Joseph E. Singleton
Kaura, the subchief ..... Robyn Adair
The Tribal Priest ..... William Carroll

The first four reels of this five-part drama unfold one of the most interesting stories that has ever been thrown upon the screen, and then what would have been an artistic triumph in moving picture production is obliterated with the futile, weak, ineffectual drivel that the last part is made up of. The fourth part closes with a strong dramatic climax, and one naturally believes that the story is ended, but lo! and behold there is another part, and a part horribly inconsistent.

A popular society man becomes disgusted with the shallow frivolous vapidity of the various girls he meets. In his dream moments there appears to him an ideally perfect woman whom he is constantly seeking in the flesh. He embarks on a sea voyage through the South Sea Islands and is wrecked. His dream girl appears to him and urges him to swim in a certain direction, gradually drawing him on, until he at last lands on a seemingly deserted island, but which proves to be inhabited by a strange tribe of people. He is discovered by Nai, the daughter of the chief, and when he recovers consciousness finds her an exact counterpart of the girl of his dreams. He is taken in by this band of strange people and learns that they are descendants of a band of English emigrants, who were wrecked on the island two hundred years before. Nai is engaged to Kaura, a subchief in the tribe, but she and the stranger fall violently in love, and the old priest who sympathizes with them secretly marries them. They are driven out of the tribe and seek refuge on the rocks high above the sea, where they build a hut and live together in happiness. The girl's father, the chief of the tribe, becomes lonely and sends the old priest to find and bring them back. As he arrives at their hut a yacht is seen anchoring in the bay below. They signal it, but it is too dark for them to be seen and they retire for the night. This would seem to be the logical and sensible end of the story, but instead of having them rescued, the author makes the man dream that he has been rescued, and that on their return to civilization his wife is seduced by another man and he shoots and kills her. It is this shot in his dream that awakens him, and they are just in time to stand on the rocks and watch the people on the yacht raise the anchor and sail away. The dream is told in such a way that one believes until the very last few feet of the picture that the events really transpired as they are shown. It is woefully disappointing when it is discovered that it is all a dream and that the two characters who have won your sympathy and admiration elect to forego civilization and return to the tribe and savagery.

Margarita Fischer, as Nai, stood head and shoulders above the other members of the cast, and while Harry Pollard playing opposite was pleasing and left little to be desired in his interpretation, still Miss Fischer was so charming, so magnetic, so naive, and so delightfully human and elemental that she automatically became the cynosure of admiration. The other members of the cast were capable and acceptable. Harry Pollard, as director and the photographer, should also be highly commended for their exceedingly good work, as the picture contains some of the finest double exposure photography that has ever been thrown upon the screen. Only one technical criticism can be justly made, and that is in regard to the tinting of the fire at sea, which was very crudely done and far below the quality of the balance of the picture. With the blunders already mentioned eliminated this would be a remarkably fine picture. E.

"THE DANCING BEETLE"

One of Three One-Reel Comedies Featuring Famous Players to be Released by the World Comedy Stars, Inc., on the World Film Program.

Something new—featuring well-known comedians in thousand-foot comedies—is herewith inaugurated by the World Film Corporation. That they will be successful may only be problematical, but that it is a pleasure to view the old stage favorites is positive. Mark Swan is the author of this as well as the other two presented at the initial showing. He gives Richard Carle a laughable little sketch pantomime in which to display his facial control as well as his terpsychorian agility. Discovered as a professor who specializes in bugs, he is presented with a beetle whose bite causes its victim to dance. Of course, then there only remains a plausible manner to have most of the cast bitten, and finally to send the police who arrest him into a dancing delirium. A mouse introduced into a room full of women sends them forth in blankets, afraid that the creature has crawled into their clothes. Ed. Lawrence directed.

Health by the Year

For the second comedy Jefferson de Angelis, another newcomer, is ably assisted by Rosina Henley and William de Angelis. Mark Swan displays his star as a very sick man who, after calling all the physicians in the city, makes an agreement with his daughter's suitor, a young doctor, to let him marry the girl if he keeps him well for a year. How the patient tries to get out of the compact, and how the young man wins, is the laughable material over which the director and his cast have labored successfully. It is well staged.

Housekeeping Under Cover

Katherya Osterman, that enjoyable star of pleasing appearance and effective gestures on the screen as well as stage, is starred in the other comedy. Here we have a closer approach to slap-stick than in any of the others. Not only is it laughable, but there is a strong and likely plot, and there is nothing funnier than ridicule of the real; Mr. Lawrence has made this seem exceptionally real. It is the attempt of a family, living in a fine hotel, to put on style to marry off their niece. They decide to cook breakfast in their apartment and thus save expenses. They smuggle their cooking utensils and food into the apartment under extreme difficulties and their trying to cook their own meal leads finally to a conflagration. Discovering, however, that the family they wished to impress does the same thing, everything turns out for the best. F.

"POISON"

A Two-Part Kalem Drama Produced in Co-operation with "The Ladies' World" and Professor Lewis B. Allyn, of Westfield, Mass. Written by Harry O. Hoyt. Produced by Tom Moore, and Released March 29.

Webb, adulterated food manufacturer ..... Robert Ellis
Jack, his son ..... Tom Moore
Jack's sweetheart ..... Marguerite Courtot
Mary, a worker ..... Marguerite Fleming
Gardner Weed, of the *Ladies' World*, and Professor Allyn

Few towns have received more curious publicity than Westfield, Mass., the town in which Prof. Lewis Allyn has made his investigations of the purity and adulterants in foodstuffs. No matter how unusual, however, little publicity has been more thorough, and this prized list has been the goal of manufacturers. Using this invaluable aid for prompting interest in the film the Kalem Company, with the full co-operation of the two agencies has constructed a film that shall not only still further magnify the power of this list, but shall at the same time teach a wholesome lesson to manufacturers and consumers alike. This it does. Child labor in some of the most deplorable phases, the use of rotten ingredients, and the further inequality of underpaid workers are the trio of principal sores shown on the diseased body of the food industry. Were it a comedy, some of the scenes showing the filth that goes into the vats would probably elicit peals of laughter. As it is, they are rather nauseating, which, however, may help to drive home the very point which inspired its filming.

With this lesson ever uppermost, the actors have been satisfied with carrying out their roles. Naturally, they could not be very dramatic. Some of the best of the Kalem stock company, however, give these characters in the tragedy of food adulteration real life, and their usual personality. Wretched factory conditions are contrasted with the most sanitary of up-to-date methods. Moreover, the way this industrial drama has been treated in its scenario form is quite commendable.

To bring the manufacturer to his senses his own daughter is taken ill with the effects of eating some of her father's products. Then the factory takes fire, and the lesson of a personal affliction is sufficient to determine him to rebuild on the most sanitary scale. Professor Allyn appears at intervals. Likewise, there is additional publicity for the magazine that sponsors the movement, but it is never offensive. And it is above all decidedly interesting, new, and altogether acceptable feature film. F.

KING OF GREECE IN PICTORIAL

The Hearst-Selig News Pictorial has representatives aboard Sir Thomas Lipton's yacht, the *Erin*, which is carrying a contingent of British Red Cross nurses into Servia. Mr. Vargas, representing the Hearst-Selig News Pictorial, is officiating as official photographer of the expedition. The first film shows the *Erin* leaving Marseilles. Other pictures come from Athens, Greece; Catonia, Sicily, and Corinth, Greece. Motion pictures showing the intimate personality of the King of Greece, taken at Piraeus, also pictures of Sir Thomas Lipton, will add great interest and educational value to these views. They will soon be released in the Hearst-Selig Twice-a-Week News Pictorial.

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (*Special*).—In the immediate future the New York Motion Picture Company will operate two large studios here instead of one as heretofore. The new location is in the heart of the Los Angeles colony, being located near the Mutual, Kalem, Famous Players, and Lasky studios. Manager Thomas H. Ince has leased twelve acres of land for the purpose at Santa Monica Boulevard and Fountain Avenue. The diversified character of the land is valuable for locations. Improvements have begun. About $100,000 will be expended here. Manager Ince will have four or more companies at work at the city place, while three aggregations will remain at Inceville, in the Santa Ynez range. Eight stages, a glass-covered studio and modern structures necessary for the big concern will be put in. Society and domestic pictures will be put on here. Westerns will be reserved for the companies at Inceville, with its picturesque surroundings. The new studio also is near the beautiful Hollywood home of General Manager Ince.

"The Clansman" continues to break all house records in its fifth week at Clune's Auditorium here. The line outside the theater continues. The big Griffith picture also is playing to capacity at the Alcazar, San Francisco.

Permanent Famous Players' Studio?

It is understood that the Famous Players will have a permanent studio here, although no official information is forthcoming on the subject. Manager Al. Kaufman admits that the thing is a big possibility. The company will build a great modern studio if the plan is carried out.

The Os studio is to be reopened. The brand name will be changed, however. Frank J. Baum is manager of the company, which will put on book stuff. "The White Sister" is the first, with Catherine Countess in the lead. She starred on the road in this production. Frank Powers, late of the Famous Players, will direct. A feature will be released every six weeks on the Alliance programme.

Mary Pickford has returned from Truckee, 6,000 feet in the air and some frigid. She romped in six feet of snow in order to add winter scenes to her new feature. Director James Kirkwood made the trip and has presented himself with an iron cross. James was not reared amid hardships.

Keystone Studio Broadening

Managing Director Mack Sennett is disguising the old Keystone studio thoroughly. Not satisfied with previous architectural efforts, Sennett now has filled the place, from wall to wall, with one great stage, divided into various sections, not forgetting the good, old tank where a comedian may make record splashes at the close of an aerial journey. Crowded back against the front wall are rows of modern dressing-rooms, two stories high, while every foot of ground space is occupied in the second half of the property. At that directors, actors, prop men and carpenters are fairly falling over each other, in the effort to get out sufficient releases to meet the ever-growing demand for Keystone comedies and Bennett features. Mr. Bennett states that a larger studio is under consideration, being an imperative demand. It will be secured in the near future.

Owen Moore arises to declare that he has not been hit by a pie during his brief career as a modern comedian. He was hired to do genteel parts and, consequently, has not progressed further than hose water and a sizzling plank, while speeding Keystones on their way.

Bobby Harron has applied for membership in the Film Athletic Squad. A board of control meeting has been called to take action. It required a six-seventh vote to derrick a candidate into the exclusive F. A. S.

Director Allan Dwan is mournful. He says that no one ever writes him. His address is the Los Angeles Athletic Club.

Giles Warren in the Colony

Giles R. Warren, who directed Tyrone Power for the Selig Polyscope Company, at Chicago, has arrived here with Mrs. Warren, and is at work with a stock company at the Selig Jungle-Zoo. His first feature here is an animal production, in which many jungle beasts are seen. The picture is "Queen of the Lions." Edith Johnson, the notable beauty, playing the leading role. Franklyn Hall is playing opposite her.

The Smalleys have been doing the fair, the wife managing to put in a portion of her time in San Francisco getting material together for another production which, she believes, will equal her "Hypocrites."

Henry Otto has become a horticulturist at his Santa Barbara home, where the family lawn is revealing evidences of his artistic temperament. The American director is doing nothing but multiple-reel stories now.

All the film dogs seem to have had their day here. This time Courtenay Foote is in mourning, for his pup has hit the long trail. The canine, tiring of caviar, pate de fois gras and other viands provided by a careful master, escaped from the Foote den, surreptitiously made his way to the apartment basement and gorged on old shoes and other things dear to a pup's very soul. But extreme youth and a tender digestion caused said dog to become a decedent, and he followed Mary Pickford's "Rags" to the happy hunting ground.

Jack O'Brien, the Irish leader of the Southwest, is picturizing Richard Harding Davis's "Captain Macklin." He also has built a town for the big stuff. When it comes to scrapping, wait for O'Brien's fights on the screen.

Sturgeon Keeps on the Jump

Rollin S. Sturgeon has been a stranger to his family so long that he seems to have the habit. During the many weeks he has been putting on two features for the Vitagraph here, he has done nothing but scoot about from one end of the State to the other. He has just made his fourteenth trip, this time going to northern California for scenes.

Elmer Booth's first story with the Mutual is "Mixed Values," a Komic comedy. Fay Tincher, the girl with the frozen curls, is the lead. Anita Loos, the child wonder, put the photoplay over.

Jack Dillon is appearing in Griffith-Mutual productions. He will be remembered as one of the strong dramatic actors who starred in Biograph pictures.

Mary Alden has traded her car for a more powerful motor, and has a challenge out for any kind of a race with film hopefuls.

If Editor Richard V. Spencer wrote "The Riddle of the Wooden Leg" for Inceville, we will be willing to give him credit upon receiving the assurance. Richard is hiding his light under silence, but he can't get by with a title like this one, if he is the guilty party.

Little Kathie Fischer will be seen as the dream child in "The Divinity of Motherhood," in which Margaret Fischer is starred under the direction of Harry Pollard. It will be a four-reel feature.

Hazardous Helen in Nevada

Director J. P. McGowan "grabbed" the whole town of Las Vegas, Nev., while there filming scenes for "The Hazards of Helen." The inhabitants turned out almost en masse for big scenes, while Helen Holmes was the pet of the citizenship the entire five weeks the company was there.

Raymond West pulled his big Stutz up to the pavement in the dusk. An aged wayfarer stepped upon the running board. "Jitney?" he inquired. And the "Boy Director" didn't have his gun.

So many fine fellows are bobbing up on the Coast that the good fellowship feeling of the great film colony is running high. John Emerson, Frohman's general stage director, who recently joined the Mutual, is making friends so rapidly he cannot memorize their names. He, like Giles Warren, is a welcome addition to the prideful Pacific screen world.

The firing squad will please assemble about the person of Bennie, formerly of Lubinville, but now an inmate of Bill Keefe's "Mutual" den. Benny, as a maiden effort, endeavors to slip one over regarding a crowd on Broadway hemming in Dorothy Gish and Bobby Harron, and staring rudely at them until "a member of the Los Angeles police squad" dispersed the throng, allowing "the trembling pair" to escape. If Bennie or any other press agent can show us any kind of a tremble on the part of the pert Dorothy or the brazen Bobby, at any stage of the game, we will retract.

By the time this letter is in print President Carl Laemmle will have opened Universal City the beautiful, applauded by an enthusiastic Los Angeles and a swarm of guests from all over the country. The undertaking of converting rough ranch and river land into an artistic film municipality, with buildings of concrete and other modern materials, and of performing these wonders in comparatively a few short months, was one which aroused the greatest admiration here, a major portion of the credit going to Manager Isadore Bernstein, who designed much of the work and superintended it. Best of all, in connection with the opening, we will have the trade-paper "boys" in our midst to discover for themselves that we didn't stretch the truth regarding sunny, salubrious smiling Southern California or the size of the great film colony here.

W. E. WING.

FRITZI BRUNETTE,
As Seen in Kriterion's "The Broken Glass."

ANTHONY KELLY
Photo-Playwright
Latest Success
Dorothy Donnelly in THE THIEF By Henry Bernstein
Current Universal Releases
SIGHT TO THE BLIND - - - Eclair
A VOICE IN THE NIGHT - - - Eclair
Two Part Drama
KING BAGGOTT in
The Streets of Make-Believe Single Reel Comedy
Destiny Sleeps in a Window Single Reel Comedy
One Night Single Reel Drama
A Life in the Balance Two Part Drama
BEN WILSON in
Shattered Nerves Single Reel Comedy
The Adventure of the Sea-Going Hack Single Reel Comedy
The Valley of Silent Men Two Part Drama
The Rider of Silhouette Two Part Drama
Rene Haggard Journeys On Two Part Drama
Coming:
Five-Part Adaptations of
THE FIGHTING CHANCE—By Robert W. Chambers
And Kyrle Bellew's famous success
THE BUILDER OF BRIDGES—By Alfred Sutro
Address The Screen Club, New York City.

F. McGREW WILLIS
AUTHOR
Address: Photoplay Authors' League, Los Angeles
"A HUNDRED ONES AND TWOS." Now a
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No correspondence course required. Details free.
Atlas Pub. Co., 466 Atlas Bldg., Cincinnati, Ohio.

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

We believe it was our old college chum, W. Shakespeare, who remarked that we should be saved from our loving friends. This applies particularly to those overly-enthusiastic individuals who have made a late start in Filmland and then tell the public all the "inside history" of the art in the pages of the magazines. Although the *Saturday Evening Post* is not alone by any manner of means, yet we shall name that publication because of its extraordinary circulation. Some months ago the *Post* published an article on photoplay authors and printed a list of the "successful ones." The list was not complete and worked an injustice on many deserving writers. Recently the *Post* came to the front once more with another "inside" story about motion pictures. Among other startling details the writer asserted that until eighteen months ago none of the stars of the American stage, no good writers, and not any of the better plays had been exploited. He also said: "The one-reel comedies and two-reel plays of the professional moving picture writer have small vogue today, though some of the smaller houses still stick to them." The Lubin Company is informed that its excellent short films have been discontinued, and the General and Universal film companies have learned through this article that they have "dropped shorter films and entered the feature field." We also learn that "the vogue of the old moving picture actor is gone." This sort of bunk is laughable in one way, but such widely circulated articles of misinformation work an injury to the film manufacturers. The Universal and the General Film companies have not dropped short-length films because motion picture patrons demand one and two-reel pictures. The Lubin Company's business is not aided by the false statements; and the professional writer of picture play plots has greater vogue to-day than ever before. In fact, nearly all plays, novels, etc., must be recast into proper scenario form, and originality instilled into the stories, by this self-same "professional writer." It seems that writers can gain access to the pages of standard magazines just so long as they harpoon the motion pictures. This "millionaires made over night" business is not only misleading to the public, but has caused the stock promotion swindlers to swarm in Filmland and prepare bait for the festive "sucker," who would get rich quick. It is time the film manufacturers asked for surcease.

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Yet Another Restriction.

Verily, if this continues to grow apace, the writer of photoplays must work by a book of rules. Cruelty to animals is barred; burlesquing policemen is barred; too lengthy kisses are tabooed; and now come the National Billiard Protective Association officials, who have directed a communication to all film manufacturers protesting against the continued showing of billiard tables in underworld scenes. The officials say: "There are 80,000 billiard rooms in the United States, operating 400,000 tables. These are patronized daily by not less than three millions of the best business men, whose opinions are often reflected by other members of the family. There are very few saloons at the present time which have carom or pocket billiard tables as part of their equipment." And so the poor author must add billiard tables to his list of unmentionables, which list is growing more and more formidable.

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Seeing Colin Campbell.

Colin Campbell and his charming wife were the guests in Chicago recently of Colonel W. N. Selig. They had just returned from the Canal Zone and were en route to Los Angeles. Mr. Campbell has produced most of the spectacular stuff for the Selig Company, including "The Spoilers." He said: "I like a script with the action well in detail. In other words, I like to work from a play where the author's meanings and intentions are clearly explained. I do not care whether the action is worked out by scenes, or whether the script is in synopsis form, just so long as the action and the ideas are there and clearly put. I often adopt my own screen plays from novels." Mr. Campbell rarely uses an "outside" script so-called, for he is busily engaged in large feature productions adapted from popular novels.

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Introducing Maude M. Clement.

Maude Moore Clement, who won the $50 prize for providing the best ending for Mark Swan's play, "Who Stole the Portrait?" called upon us recently, and when she left we asked her to call again. Sometimes we do not make this request, and so Maude Moore Clement was signally honored. This little lady has a fund of good common sense. She seems greatly surprised to think her work has won first honors, saying that she believed better known writers would win. We explained to her that her belief was wrong and that this contest was the one contest where reputation did not count and work did count. "I have written ten scripts in the past few years," said Mrs. Clement, "and I have sold four. I try and specialise in drama." We suggested that she try comedy. "I am afraid there is no comedy in my make-up," she replied. We told her there was no harm in trying, and that a writer of good comedy was on the highway to prosperity these days. So Maude Moore Clement is going to try comedy, also. The winner of THE MIRROR'S Artistic-Ending contest has written a number of plays for the spoken drama. They have been favorably commented upon. She thinks she will rewrite the plots of these plays for the animated screen. "I am greatly encouraged through my success in THE MIRROR contest and propose to enter more actively into the photo-playwriting profession. I read the 'Real and Near' department in THE MIRROR religiously and compliment you on striking a happy medium between the primary class and the senior class in photo-playwriting. I confess that I would be lost without THE MIRROR," said Maude Moore Clement.

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Unfair and Unjust.

Emily Brown Heininger has made an enviable reputation within a few short years as a writer of photoplay comedy and also as a writer on motion picture topics. She is a clever little woman with an observing eye and a ready pen to tell what she sees for the good of the art of Cinematography. She writes: "When a person has devoted several years of work and study toward the attainment of writing photoplays, and realizes from experience that it requires the above-mentioned attributes, as well as a bit of literary talent and ability to be in any way successful along these lines, is constantly picking up newspapers and magazines and reading alluring advertisements to the effect that 'Anybody can write scenarios; make money during spare moments, etc.,' it makes him feel tempted to say, as did the old legit. actor who was forced to acknowledge that the taste for Shakespearean masterpieces was giving way to the desire to patronize vaudeville shows, 'What is the profession coming to?' If it be so easy to write photoplays, and money can be earned doing so during spare moments without any talent, work or study, why don't some of these people who advertise this new get-rich-quick scheme write a thousand or so scripts themselves, instead of stooping to give the secret of their success away to the common herd for the sums of $25 or $30? A few years ago, before the general public was so interested in motion pictures, and before a high standard of stories was demanded, it was much easier to get into the game than it is now. Since so many novelists, magazine writers, playwrights and newspaper workers have left their former fields for that of the photoplay, a beginner must have real talent to be recognized. It is not my idea that those who never tried to write should be discouraged; neither do I think it right that they should be led into the arena with their eyes blindfolded. New and worthy talent is born into the world every day, and there is much of it undeveloped that will crop out in the near future."

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The Wrong Attitude.

"Too many people," continued Mrs. Heininger, "leave the picture theaters with the idea that they can do as well as the writers of some of the inferior stuff that by chance finds its way on the screen. That is not the right attitude for a writer to take. One who will stop because his first script was rejected has no talent or perseverance, every bit as essential, and the sooner he gets the idea that he is a misunderstood and unappreciated writer out of his head the better it will be for both writer and editor. The person who smiles at a rejection slip and tries again will some day be rewarded. A number of people have brought their maiden efforts to me with a request to criticise them, saying they have been turned down and the writer cannot see why. Invariably the trouble is lack of originality of plot. They can easily acquire the correct scenario form, if such a thing is in existence, but to build up a perfectly good plot, with enough originality in it to make a strange editor sit up and take notice, is another thing. And until one can do this, he or she or it, may just as well try to get an honest job doing anything from laying sewer pipes to being president of a bank, for it is the plot and not the technique that causes a scenario to sell."

IN BALMY BERMUDA WITH "RUNAWAY JUNE."

The Bicycle Race Between Norma Phillips and Arthur Forbes. Charles Mason Acting as Starter.

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The Hall of Fame.

Hettie Grey Baker has joined the Reliance-Majestic staff. She was not permitted to "free lance" long.

Anthony P. Kelley is one of the most skilled adapters of stage plays and novels to the screen that there is in the profession.

Russell E. Smith is not stopping a moment in his crusade against the correspondence schools, and has succeeded in having much lurid "school" advertising barred from standard magazines. We propose to ask his aid in a campaign against misleading "feature" magazine articles which do almost as much harm to the public.

Luella O. Parsons has resigned her position with the Essanay editorial staff and expects to go South to spend the remainder of the Winter months.

Maude Moore Clement, winner of THE MIRROR contest, is a member of the Photoplaywriters' Club of Chicago.

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College Prize Contest.

The Edison Company last May instituted a college prize contest which came to a conclusion Dec. 1. Mr. H. G. Plimpton, manager Edison negative production, selected ten colleges—namely, Harvard University, Yale, Princeton, Pennsylvania, Columbia, Michigan, Chicago, California, Wisconsin, and Cornell. The Edison Company received 337 scripts, but was able to accept only eight, these being distributed as follows: Two from University of Pennsylvania, one from Columbia University, two from Cornell University, three from Harvard. Mr. Plimpton in commenting on the contests says: "You will note that in no case were the requirements lived up to. However, we thought it would be fair to award a prize, so we selected the best of the eight accepted scenarios and awarded the prize to William Marston, of Harvard, for his photoplay entitled 'Jack Kennard, Coward.' This will be produced in the near future. It strikes me as rather surprising that the results were so poor. One would have supposed that college students of all people would be able to write acceptable scenarios, because I think a great many of them go to motion picture theaters. It is evident, however, that they did not think the thing serious enough or that their training along these lines is inadequate. By the way, the first photoplay serial was gotten out by the Edison Company, entitled 'What Happened to Mary,' and published in conjunction with the *Ladies' World*." While no college really complied with the Edison contest conditions, which were that there must be at least four acceptable plays submitted by each college, the Edison Company waived their right of refusal and paid the winner both the price of his scenario and $100 in addition. It does not surprise us that the results were so disappointing, although the Edison Company and Mr. Plimpton are to be greatly commended for endeavoring to obtain acceptable work in a new and seemingly promising field. It just goes to strengthen the argument that the writer is born, and not made, and that all the highbrow diction and form in the world will not supplant the original idea which cannot be taught in any school, unless it be the school of experience.

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Kernels from Cobb.

The majority of persons able to push a pencil or pound a typewriter are writing or would like to write photoplays that sell. Irvin Cobb, who is writing photoplays and magazine stories, tells his success secrets in recent lectures. "To me," he says, "writing a plot is just like reporting something. I map out a fiction story just as I would a long newspaper story. 'Vanity Fair' was a piece of reporting. I guess there was a Becky Sharp that Thackeray knew very well, and he reported her. Mark Twain reported Huck Finn because he had lived Huck Finn's life and knew it. I think 'Huckleberry Finn' is about the best story in the world and Mark Twain's 'Joan of Arc' is about the worst. If Edgar Allan Poe were alive now he wouldn't write the things he did because he couldn't sell them." Mr. Cobb says about a full day's work: "I plug away at the machine about four hours a day. If I turn out 2,500 words in that time I feel good about it. I can't dash off stuff. I guess the guys who talk about dashing off a masterpiece don't dash much more than an inch at a time. I was once a 5,000-word man. I couldn't write more than 5,000 words about the combined tragedies of all the various worlds. No subject could bring more than 5,000 words out of me. Then it happened that dire circumstances forced me to write a page about the development of a mining camp in Kentucky. It had to be 10,000 words long. So I wrote 10,000 words, and now I could write ten thousand words about eating a bag of peanuts. After I have spent several days trying to write something that will pass as humor, I know of no better way of chirking up than to write something full of shadows and skulls, smelling of the tomb, and dripping with the dark blood of sudden and mysterious death. Gloom is one of my old standbys." There is a good suggestion to would-be photo-playwriters in Cobb's observations. He learned his trade in the newspaper shop, he does not "dash off" work; he accomplishes so much each day, and he is tickled if he writes 2,500 words in four hours!

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Scraps from the "Script."

Here is a pifty editorial from the *Script*: "Most gratifying to photoplay authors is the admission now made by the majority of large film producing companies that a consistent, entertaining story is the foundation stone of a successful picture. It is also a pleasure to note the declaration that many successful plays and novels cannot be forced upon the public as moving picture productions. Why? Because they depend largely upon dialogue and description for punch and entertainment. The time is coming, and coming rapidly, when most successful screen pictures will be produced from photoplays founded upon plots especially prepared for this new and mighty art. Then the trained photo-playwright will come into his own. God speed the day!"

CECIL B. DE MILLE.
Director-General, Jesse L. Lasky Feature Play Company.

As director-general for the Jesse L. Lasky Feature Play Company, Cecil De Mille has, in a very short space of time, achieved a commanding position for himself in the screen world. His production of the Belasco play, "The Warrens of Virginia," written by William C. De Mille, is his most recent success. Other unusual features, with Blanche Sweet in the leading role, are promised for the near future.

Among the other successes staged for the Lasky Company by Mr. De Mille were "The Call of the North," "The Virginian," "The Man from Home," "The Rose of the Rancho," and "The Girl of the Golden West."

INDEPENDENT FILMS

The Percheron Industry in France (Pathe).—An interesting educational film showing the breeding and raising of these beautiful large draft horses. Some extremely fine views of blooded stock of this breed are shown. E.

The Tale of a Shirt (Pathe).—A hilariously humorous comedy that one can honestly laugh at without stretching the imagination to unheard of lengths, in order to realize the possibility of the situations and one in which the comedy is not overdone and cluttered with unnecessary gestures and mannerisms which only take up space and are not in the least funny. A man about to be married finds when dressing for the ceremony that he has no dress shirt. His valet attempts to purchase one, but it being a holiday all the stores are closed. One is at last found in the bottom of an old trunk, only to have it ruined by the accidental overturning of a bottle of ink. In an attempt to wash it Donald McKenzie (the man in the case) climbs up on some shelves to get a cake of soap, the shelves collapse, and in order to save himself he grabs the stereotype, covering everything in sight with soot. The valet in his excitement drops the rest of the wedding clothes in the washtub. While the man is in the tub endeavoring to scrub off the soot, the valet rips a pedestrian of his clothing, leaving him garbed in a sugar barrel. The man finally arrives at the church, but no sooner is the ceremony completed than the wedding party is broken up by the fat man clothed in a barrel. He insists upon having his clothing back, and the picture closes with McKenzie in abbreviated underwear and the sugar barrel leaving the church on the arm of his elaborately-dressed bride. A good comedy well acted. E.

Bimbo Bimm Has a Dream (Pathe).—A European comedy produced in France that is a futile example of low comedy. The Bimm is a clerk in an office in love with a very much upstage stenographer who considers him quite beneath her dignity. He falls asleep over his work, and dreams a wild and foolish dream that is supposed to be funny, but only succeeds in being foolishly absurd. E.

Pathe Weekly (No. 16).—Current news of the week photographed in an attractive manner including the D. A. R. celebration of Washington's Birthday; President Wilson formally opening the Panama-Pacific Exposition; large lettered name and nationality painted on the sides of neutral ocean liners to avoid German submarines; ex-newsboys who have since become wealthy selling papers for charity; a stubborn fire in the business section of New York city; Harvard oarsmen indulge in early Winter practice on the Charles River; departure of Caruso for Europe; Mardi Gras celebration at New Orleans; British army aviators; inspection of English recruits; departure of British territorial troops from East Africa for the front; and an amusing animated cartoon by Fischi. E.

Pathe Weekly (No. 17).—Well-photographed news events of current interest including the celebration of the New York city volunteer veteran firemen; the destruction by Government officials of $2,000 worth of canned shrimp preserved with boric acid; the testing of a new tractor biplane; the reclamation of swamp lands in Louisiana; the departure of two States Islanders from New York for San Francisco in a prairie schooner; President Wilson at various Washington's Birthday celebrations; blooded stock given to farmers for breeding purposes by the Department of Agriculture; Sarah Bernhardt; Company F, Seventy-first Regiment, N. G. N. Y., in practise maneuvers; departure of a British volunteer battalion for the trenches; German prisoners arriving in England; and an animated cartoon by Fischi. E.

Uncle Sam's Money Shop (Pathe).—A two-part educational film of the Bureau of Engraving and Printing at Washington showing the numerous operations attendant on the making of paper money. Exceedingly interesting and well photographed. The reel closes with views of historic places around Washington. E.

Stampe (Pathe). — A continuation of the educational film, Uncle Sam's Money Shop, showing the engraving, printing, counting, and storing of the Government's output of stamps both revenue and postage. To every one who has ever had occasion to use a postage stamp, and that is very close to every one in the country, this picture will prove particularly interesting and instructive. E.

The Treasure (Pathe).—Thomas A. Wise, whom we last saw in "The Gentleman from Mississippi," is featured in this one-reeler. As a scenario it is extremely crude, but as a film it is vastly entertaining, and especially will it appeal to the women folks. A woman leaves her baby on the grouchy old bachelor's door-step, and in the last scene she calls for it, and the bachelor who has by this time changed his nature, persuades her to stay. In between the child, a happy, cooing infant was the entire attraction, snatching the natural expectations in this line from Mr. Wise himself. The infant is shown in many intimate views and activities of baby life, and seemed to take to the screen quite naturally. The appeal of the child will be its strongest recommendation. E.

Berlingham (Pathe).—A rather short picture of some of the seldom pictured beauties of Hindu architecture of rare and various sorts. It is linked with The Police Dog. E.

The Police Dog—Third Episode (Pathe).—"Pilot," the police dog, continues his invaluable aid to the minions of the law, as well as to the amusement of the public in this his third adventure. He continues as the little creature with which we have become acquainted in the first reel. It is on the reel with Berlingham, a scenic. E.

THE PRODUCTIONS OF

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Recently several other prominent names have been added to the list of performers. **Famous Players Film Co.** will soon release "Jim the Penman," starring John Mason. **Jesse L. Lasky Feature Play Co.** will present Edith Wynne Mathison in "The Governor's Lady," and **Bosworth, Inc.** has announced Fritzi Scheff in "Pretty Mrs. Smith" for the near future.

Besides these, there are many plays featuring stars already popular with **Paramount patrons—Marguerite Clark** and **Hazel Dawn** with **Famous Players; Blanche Sweet** and **Wallace Eddinger, Lasky**, and **Dustin Farnum** and **Elsie Janis** for **Bosworth.**

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UNIVERSAL FILMS IMP BRAND

"EXPLOITS OF ELAINE"

Reviewer Praises Pathe's Serial, Said to Be Outstripping "Pauline" in Popularity Race

Eleventh and Twelfth Episodes. Two-Reel Pathe Releases for March 8 and 15. From the Script of Arthur B. Reeve and Charles Goddard; Staged by the Whartons.

Craig Kennedy, a noted detective .. Arnold Daly
Elaine Dodge ..... Pearl White
Aunt Josephine ..... Besse E. Wharton
Perry Bennett, a young lawyer .. Sheldon Lewis
Walter Jameson, a reporter ... Creighton Hale
Wong Sin ..... M. W. Rale
Butler ..... Lee Roy Baker

Now that the first part of the "Exploits of Elaine" is drawing to a close, it may not be more than right to say what an always increasing admiration for this series would have had us write at the start. Comparisons may be odious—they probably are to all but the best—but it seems easy enough in a field which began, inadvertently, with "What Happened to Mary," progressed through "Kathlyn" and "Pauline," and has now reached its highest mark in "Elaine," to bestow this richly deserved praise before this type of film became too numerous or dates too far back for any one person to have seen all. It is one of the exceptional examples, moreover, where real artistry of production and box-office returns have been equally attained. "Elaine" is being discussed in more homes to-day than "Pauline" ever dreamt of knowing.

Unlike other serials which we have seen, the resourcefulness of its authors is not exhausted in the first installments, nor does the nature of the story lose its hold on our acute interest. Its characters are well and clearly defined, its lead and its villain—who plays masked throughout—are unique. We have a height of ingenious and well laid two-reel plots presented by a master of criminal stories and a scenario writer whose grasp of subject and clever development thereof is a source of never-ending wonder—Arthur Reeve and Charles Goddard. To properly stage it there are the two Whartons, Leo and Theodore, who are probably without equals in this type of story, and lastly there is Arnold Daly and Pearl White, two top-price (and deservedly so) leads, and a supporting cast that in other circumstances would be featured in big type. Each department is in expert hands. The stories themselves must be simple; what simpler motive than a detective and a master criminal. To attain extraordinary interest in this fairly ordinary circumstance the author has brought to his aid unusual adventures, unusual not in the adventure itself but in the means employed. These range the subject of science in general from acoustics to zirconium. As yet unpractical devices are used with success, because characters that move on the screen are not hampered by the cost of such apparatus when an entirely acquiescent company is ready to foot the bills. We feel assured that college professors are watching these weekly scientific marvels with as much wonder as the laymen to whom these devices are an open sesame to a hitherto inexplicable land of fairy possibilities. Craig Kennedy and his masked opponents are detective and criminal ahead of their time, exploiters of some of the scientific marvels the future holds in store, as prophetic in their line as Jules Verne was in his.

Mr. Goddard's triple aim in writing these scenarios, besides presenting clearly and artistically the matter in hand, is to create thrills. The unexpected jumps at you; or, if not that, then what is dreaded is held in abeyance by good scenario arrangement and support until the suspense is as effective as the most sudden thrill. For pure, enjoyable, high-tension interest this series is winning a way for itself that serials never, and other lengths seldom, have reached, and which by reason of their continued successful effort are not far short of astounding.

The Hour of Three

Through the fact that coldness exists between Kennedy and the girl, we see them separated and the Clutching Hand takes advantage of that to secure a bracelet belonging to the girl and substituting another in its place, this last being supposedly loaded with a dangerous, finely concentrated explosive that is set to go off at three o'clock. Kennedy has meanwhile been idly experimenting with a tel-autophone, which device records conversation as it takes place over the 'phone. To try and re-establish himself in the good graces of the girl he secures the address of the woman who causes the ruption and attaches one of his devices to her wire. From this he learns that at three o'clock something is to happen to Elaine. Later he discovers the secret retreat of the Clutching Hand and we see two Clutching Hands confronting one another, the second being Kennedy disguised. A selenium cell that works when light strikes it summons the police. The real criminal, however, tells Kennedy of Elaine's danger from the bracelet watch, and Kennedy is forced to leave to save the girl, while by a cleverly devised series of retreats the Clutching Hand escapes.

The Blood Crystals

The detecta-scope, an instrument enabling one to see into the next room by placing the device through the keyhole, is the most scientific instrument here introduced, although the microscopic difference between human and dog blood is also rather carefully analysed. For the nonce Elaine goes out of her way, for she gets into the hands of blackmailers who have nothing much to do with the Clutching Hand. Piqued, that individual appears and wants to know what the Chinese criminal is doing in what he considers his game. They end by agreeing to co-operate, and thus most cleverly is a future way prepared that the Exploits may continue should anything happen to the Clutching Hand. A woman blackmailer comes to Elaine and persuades her to join a certain suffrage movement, which Elaine, having presumably lost her lover, is free to do. At the address where the woman takes her she finds herself locked in a Chinese apartment, the woman pretending as much fear as she herself. A celestial enters, and in terror at his advances Elaine seizes a knife and stabs him. He falls to the ground, and the door being now readily opened, Elaine flees. Then the woman comes to her and reports that for $10,000 the affair may be hushed up. Compelled to ignore her difference with the detective, Elaine consults Kennedy. He discovers that the blood stains are those of dog's blood, and thus the whole fake is unearthed, that the knife was a trick one and that a bladder of dog's blood punctured had given forth the supposedly crimson flow of human fluid. The end of the reel finds all the characters in a hotel, Kennedy thus hoping to catch the blackmailers, but they nearly outwit him, and the woman with the money leaves for downstairs. By the telautograph, the device used in hotels to automatically repeat handwriting, Kennedy succeeds in having her stopped before she leaves the building.

F.

"THE WRITING ON THE WALL"

Two-Part Episode of the Girl Detective Series. Written by Hamilton Smith and Produced by James W. Horne. Released March 31.

The Girl Detective ..... Cleo Ridgeley
Her Assistant ..... Robert Gray
Deacon, multimillionaire ... William H. West
Jarvis, head of the F. O. B. A. ... Thomas Lingham

For this series of detective mysteries which the girl detective and her lover assistant are called upon to solve and which usually end by a police raid in numbers, a millionaire is stabbed. He falls, a knife with letters carved thereon is seen sticking through the curtain, and were the face of the perpetrator shown there would be no mystery. This omitted scene, however, is the reason for the subsequent investigation. It is equally on a par with the installments that have preceded it, and what has been said of the best of them applies also to this.

Another attempt to frighten the millionaire is effected with the girl detective and her assistant in the house. This time a message of warning is printed on the wall, its nature being that the millionaire will have to share some of his wealth. Accompanied by his two detective friends, he starts for the station, and the "For Our Brothers Association" abducts all three. The girl escapes from their lair and manages to bring the representatives of law in the nick of time.

F.

The Shadow of Death (Edison, March 19).—Mary Imlay Taylor is responsible for this story of Parisian life screened in two parts, which seems rather far-fetched, for the whole point of the story is based on circumstantial evidence, when it would have been the easiest thing in the world for the accused to have proven an alibi for when the crime in question was committed he was sitting in an adjacent room with his sweetheart. Of course, had there been no accusation and no circumstantial evidence there would have been no story. The story is told a French priest by the keeper of a jewelry shop. An elderly millionaire gives his daughter a valuable brooch set with pearls. She finds one of the stones missing, and gives it to her sweetheart to have it restored. The old gentleman objects to the young man, and they have a quarrel, and he and the girl leave the room. While they are in another room a thief enters and murders the aged millionaire and robs the safe. The housekeeper accuses the young man of the crime, and he is arrested. Lizette, the girl, tries to steal the brooch from the jeweler, thinking to destroy the evidence, but she is caught and arrested as an accomplice. Fortuitously the thief picks out the same jeweler's shop to have his watch repaired, and the pearl missing from the brooch is found in his chamois watch bag. As the police attempt to arrest him he commits suicide, and the young couple are freed. The acting, photography and settings were good throughout. Richard Ridgely was the director.

F.

The Rites of Ignorance (Pathe).—Two brothers work on the farm, the younger discontented. So that it is small wonder that the teachings of an anarchist find root in his soul, and he leaves for the city, his mother dying from the shock. In crowded surroundings he at once finds his place as an inciter of laboring men, and the next scene finds him a leader and orator of the most recognized standing. A philanthropist-capitalist becomes interested in him, takes him to his gift-library and secures him a position at once. The first customer for literary knowledge is a girl, an impressionable girl evidently, for she allows herself to fall in love with the man who is not slow to follow up this show of weakness. Her marriage is not a happy one, for his anarchistic fallacies follow into his home, and while he is sent to prison for shooting the mayor of the city she tries unsuccessfully to be taken back by her parents. So she hops into a freight train, hops off again, and finds herself at her husband's home only, of course, she does not recognize the similarity of her married name and this brother's, and she is thus enabled to have him fall in love in the orthodox way. So they marry, although this would not argue a fine state of mental ethics for the girl, but nevertheless she prospers and begets a boy. Ten years pass as sixty seconds, and the younger brother is released from prison and finds his way back to the farm. His enraged dismay at finding his wife happy and married determines him to tell his brother, but the sight of the new grown little boy softens him, and he leaves to die of a certain lung affliction. It is a typical Balboa product.

F.

A Cameo Ring (Biz U, April 1).—Mordock McMarrie does some remarkably good acting in this two-part picture, which has for its theme the mysterious workings of fate. Two men are in love with a girl, one of whom she marries. He gives her for an engagement ring a distinctive cameo. Later, in a fit of jealousy he deserts his wife, believing her untrue, and going to the city becomes a money lender. Still later, the mother, in order that her daughter may obtain a position in the city, goes to a money lender to obtain the necessary funds, and the daughter is forced to patronize another one of this breed of sharks, fattening on the necessities of the poor and unfortunate, in order to pay the original one back. When the daughter cannot pay she is sent in to the head of the concern, who, seeing the cameo ring on her finger, learns who she is, and there is a happy reconciliation. Beatrice Van and Agnes Vernon are acceptable in the two leading feminine roles.

E.

A Theft in the Dark (Edison, March 26).—There is an elusive charm and delight in the Lord Stranleigh stories by Robert Barr that is lost entirely when these stories are adapted for the screen, and that which has been a masterpiece in the world's collection of short stories becomes tiresome and uninteresting. Three reels are required to tell this incident in which Stranleigh becomes an amateur detective, and eventually recovers some stolen pearls and wins the girl with whom he is in love. But the story in the picture form lacks punch, and sustained interest. Miriam Nesbitt and Marc McDermott are acceptable in the leading roles, and the photography and settings were excellent. The director was Charles J. Brabin.

E.

LUBIN

SIX REGULAR RELEASES EACH WEEK

Monday, March 15th
PATSY BOLIVAR—No. 12
"PATSY AMONG THE SMUGGLERS"
COMEDY
Featuring CLARENCE J. ELMER

Tuesday, March 16th
"HERE COMES THE BRIDE"
COMEDY
Featuring ETHEL CLAYTON and JOSEPH KAUFMAN

Wednesday, March 17th
"A TRAGEDY OF THE HILLS"
TWO REEL DRAMA
Featuring LILIE LESLIE and JOSEPH SMILEY

Thursday, March 18th
"THE ONLY WAY OUT"
THREE REEL DRAMA
Featuring ROSETTA BRICE and JOHN INCE

Friday, March 19th
"ONE LAW BREAKER"
DRAMA
Featuring VELMA WHITMAN and GEORGE SOUTH

Saturday, March 20th
"THE PRIZE BABY"
"ON THE ROAD TO RENO"
SPLIT REEL COMEDIES
Featuring ARTHUR JOHNSON and VIOLA BRISCOE

Multiple Reel Masterpieces ready and about to be released
"EAGLE'S NEST" With Edwin Arden and Romaine Fielding
Mr. Arden's Successful Drama Direction Romaine Fielding
"THE SPORTING DUCHESS" With Rose Coghlan and Ethel Clayton
Comedy Drama by Cecil Raleigh Direction Barry O'Neil Supported by George Soule Spencer
"THE VALLEY OF LOST HOPE" Featuring Romaine Fielding
A Powerful Drama by Shannon Fife Direction Romaine Fielding
"THE DISTRICT ATTORNEY" With George Soule Spencer and Dorothy Bernard
Drama by Charles Klein and Harrison Grey Fiske Direction Barry O'Neil
"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by George Ade Direction Barry O'Neil
"THE EVANGELIST" With Gladys Hanson and George Soule Spencer
Powerful Drama by Sir Henry Arthur Jones Direction Barry O'Neil

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Watch for further announcement

LICENSED FILM RELEASES

Monday, March 22.

(Bio.) The Maid of Romance. Dr.
(Edison) Only the Maid. Dr.
(Kes.) Dwendle Learns to Ride. Com.
(Kalem) The Girl of the Music Hall. Three parts. Dr.
(Lubin) Patsy Bolivar series. No. 13. "Patsy on a Yacht." Com.
(Selig) Retribution. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 33. 1915.
(Vita.) The Jarr Family series. No. 3. "Mr. Jarr and the Lady Reformer." Com.

Tuesday, March 23.

(Bio.) His Brother's Keeper. Two parts. Dr.
(Edison) Hans and His Boss. Com.
(Kes.) The Little Straw Wife. Three parts. Dr.
(Kalem) Ham Among the Redskins. Com.
(Lubin) An Expensive Visit. Com.
(Selig) The Outlaw's Bride. Dr.
(Vita.) A Wireless Rescue. Two parts. Dr.

Wednesday, March 24.

(Edison) The Newly Rich. Com.
(Kes.) The Fable of "The Struggle Between Personal Liberty and Wave Reform." Com.
(Kalem) The Diamond Broker. Episode No. 9 of "The Girl Detective" series. Two parts. Dr.
(Lubin) The Blessed Miracle. Three parts. Dr.
(Selig) Alice of the Lake. Dr.
(Vita.) The Master of His House. Com.

Thursday, March 25.

(Bio.) The Love Transcendent. Dr.
(Kes.) Two Bold, Bad Men. Western Com.
(Lubin) Men of the Mountains. Two parts. Dr.
(Mina) A Titled Trio. Com.
(Selig) Hearst-Selig News Pictorial. No. 34. 1915.
(Vita.) The Other Man's Wife. Dr.

Friday, March 26.

(Bio.) A Stop-Off in New Mexico. Com.
(Bio.) A Hot-Foot Romance. Com.
(Edison) A Theft in the Dark. Three parts. Dr.
(Kes.) The Great Silence. Three parts. Dr.
(Kalem) The Tale of a Hat. Com.
(Lubin) The Theft in the Night. Dr.
(Selig) The Clam Shell Suffragette. Farce-Com.
(Vita.) The Lady of Shalott. Com.

Saturday, March 27.

(Bio.) A Foothill Problem. Dr.
(Edison) The Phantom Thief. Dr.
(Kes.) The Outlaw's Awakening. Western Dr. (Rec. in U. S. Patent Office.)
(Kalem) The Girl at Long Point. Episode No. 20 of "The Hazards of Helen" railroad series. Dr.
(Lubin) It Happened on Washday. Com.
(Lubin) Si and Sue—Acrobats. Com.
(Selig) Perils of the Jungle. Jungle. Zoo wild animals. Dr.
(Vita.) Lifting the Ban of Coventry. Broadway Star feature special. Military. Three parts. Dr.

UNIVERSAL FILM RELEASES

Monday, March 22.

(Imp) One Night. Dr.
(Joker) The Wrong Address. Com.
(Victor) Mary's Duke. Three parts. Com.-Dr.

Tuesday, March 23.

(Biz "U") When Jealousy Tumbled. Com.-Dr.
(Gold Seal) The Human Menace. Two parts. Modern Dr.
(Nestor) It Happened on Friday. Com.

Wednesday, March 24.

(Animated Weekly) No. 159.
(Laemmle) To Redeem an Oath. Two parts. Heart interest. Dr.
(L-Ko) No release this week.

Thursday, March 25.

(Biz "U") No. 329. Two parts. Melodr.
(Rex) Six Months to Live. Com.-Dr.
(Sterling) Olive's Pet. Juvenile Com.

Friday, March 26.

(Imp) Uncle John. Human Interest. Two parts. Dr.
(Nestor) They Were on Their Honeymoon. Com.
(Victor) The Danger Line. Dr. of the hills.

Saturday, March 27.

(Bison) The Hidden City. Two parts. British Depot Dr.
(Joker) Dixie's Day Off. Com.
(Powers) The Ace of Clubs. Dr.

MUTUAL FILM RELEASES

Monday, March 22.

(Amer.) Ancestry. Two parts. Dr.
(Keystone) Not yet announced.
(Rell.) The Game of Thrills. Dr.

Tuesday, March 23.

(Beauty) When the Fire Bell Rang. Com.-Dr.
(Maj.) The Grouser. Dr.
(Than.) The Duel in the Dark. Two parts. Dr.

Wednesday, March 24.

(Amer.) In the Heart of the Woods. Dr.
(Bronco) In the Switch Tower. Two parts. Dr.
(Rell.) The Black Sheep. Dr.

Thursday, March 25.

(Domino) Tricked. Two parts. Dr.
(Keystone) Not yet announced.
(Mutual Weekly) No. 13, 1915.

Friday, March 26.

(Kay-Bee) His Brother's Keeper. Two parts. Dr.
(Princess) The Skinflint. Dr.
(Than.) Jealousy. Dr.

Saturday, March 27.

(Keystone) Not yet announced.
(Rell.) Babbling Water. Two parts. Dr.
(Royal) Journey's End. Com.

PICTURE PLAYHOUSE COMPANY MOVES

The Picture Playhouse Film Company, Inc., located for a long time on the twentieth floor of the World Tower Building, 110 West 40th street, has moved to a larger suite on the sixteenth floor of the Masonic Building, 71 West 23rd street, New York city. There are five private offices, a large reception room and a projection room, said to be second to that of no other feature film organization in the city, included in the suite.

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REVIEWS OF LICENSED FILMS

The Battle of Frenchman's Run (Vitagraph, March 18).—This comedy, while not particularly original, is exceedingly well executed, and for that reason amusing and entertaining. A Northern woodsman follows his sweetheart to the city, where she is visiting, and there insults a French count, who is paying attentions to her. He is challenged to a duel, and selects as his weapons two enormous broadaxes with which the duel is fought with ludicrous results. E.

A Life in the Balance (Kalem, April 3).—We take great pleasure in repeating what we have said for practically every episode of this series, that it is without a peer in railroad films. Moreover, we doubt whether it will be approached for a long time to come. Not satisfied with a single thrill, the excitement is increased by multiplication. Yet it is not even here that these one-reel railroad epics acquire their greatest pre-eminence. They are true pictures of railroad practice, written by E. W. Matlack, who qualified for this work by years of experience in the vocation which he is now depicting on the screen. We have said this before, but there is no harm in repeating the fact, for we can think of no series of films we would rather recommend or which will give more universal satisfaction. In this instalment an empty freight car breaks away down a grade, its brake useless, and the sweetheart of the girl telegrapher on top of its rocking flight. A passenger train is coming the other way. The girl gallops across country, stretches a rope across a rocky cut, climbs hand over hand along the rope, and seizes the man from the car as it shoots by. One alternates between wrecking suspense and admiration, and, on the other hand, wonders whether such desperate risks should be taken, even for the sake of a few feet of such fearless film. As a final grand massacre the freight car is wrecked and splintered by being derailed. Needless to say, J. P. McGowan, previous railroad producer, is back at the director's throttle once more. He has staged this offering in the desert of Southern Nevada, where the black clouds of the oil-burning locomotives make a striking and beautiful contrast with the bleached white hills and cacti. F.

Ham and the Harem (Kalem, March 30).—Ham and Bud, concerning whom audiences have doubtless decided ere this instalment, in the series containing their one-reel adventures, are caught in a harem. Rather, they get in of their own volition, and come into the displeasure of the sultan. This unfriendliness and their enjoyment of brief moments with the fair ladies is sufficient material for Hamilton Smith to have constructed the necessary scenes to fill the offering. Chance Ward directed. F.

A Lucky Loser (Edison, March 31).—A series of amusing situations caused by a wife who abstracts her husband's pocketbook as he is about to depart for a poker game. A waiter at the club is wrongfully accused of stealing the money, but proves to be a celebrated thief long sought by the police, and the husband collects a reward of $500. Directed by Will Louis. E.

The Newly Rich (Edison, March 24).—Director Castle produced this picture which William Herbert wrote. Evidently, though, the gentleman who cut the film should be given almost equal prominence. This is not to say that the film is bad, indeed what there is of it is very good, but were it not so curtailed it might be ever so much better. A big situation is here, which subdivides into several minor opportunities. Scarcely any of these have been utilized. The story jumps from scene to scene as we see a newly rich family refuse all suitors for the daughter's hand. She must have a title. Therefore the three rejected suitors get hold of a gentleman who has just emerged from his sidedoor Pullman, and pass him off as one of the nobility. The offering ends when the erstwhile hobo is returned to his element. F.

Mr. Jarr Brings Home a Turkey (Vitagraph, March 15).—Second of the celebrated Jarr Family series by Roy L. McCardell. It can be said without the shadow of a doubt that the picturization of the famous Jarr family is far superior, far more humorous, and far more entertaining than the written stories were, for they have been produced in an able and efficient manner with the proper care devoted to the little details that make for success. Mr. Jarr, driven from home by the noisy tongues of his wife and mother-in-law, seeks refuge in the corner saloon, where he wins a turkey in a raffle, and imbibes not wisely, but too well. Then, the shopkeeper cut the legs and head from the turkey, and fastens them to a head of cabbage, and then conceals it all in a paper bag. When Mr. Jarr tries to propitiate his wife with the fine turkey he has won things begin to happen of an amusing and funny nature. E.

The Capitulation of the Major (Vitagraph, March 19).—William Addison Lathrop, the author of this comedy, has taken a very old situation and dressed it in new clothes, and done it in such a manner that it appears new and original. A retired army officer insists upon running his household on the same plan as a military camp with a strict enforcement of discipline. He court-martials his daughter and her fiance for being late for dinner, and forbids the young man the house. They conspire with the family physician, and all of the major's little comforts are denied him, and he is put on a diet. When he is nearly starved the young couple tempt him with all the things that he has been forced to give up, and he finally capitulates. Lillian Walker, Jay Dwiggins, and Garry McGarry handle the leading roles capably. F.

The Animated Grouch Chaser (Edison, March 17).—A split-reel of humorous cartoons exceedingly well executed and very funny. A man in an inconceivably bad temper enters a restaurant, causing all sorts of unpleasantness, until he is brought back to a good humor by the amusing cartoons he sees in a paper, and it is these cartoons in their making which are shown upon the screen. Staged by Charles M. Seay, the cartoons are by Raoul Barre. E.

For the Man She Loved (Edison, March 20).—One of the stories of business life in which Mabel Trunnelle is doing some remarkable realistic work, showing by her portrayal of the various parts she has handled careful study of business life. In this picture she is a bookkeeper in love with her employer. A creditor makes a large payment too late to permit of the money being deposited in the bank and returning to the office to put the money in the safe, is knocked unconscious by some falling books, leaving the safe open. A crooked foreman steals the money, but is discovered by the watchman. A good fight ensues, in which the watchman is overpowered. The girl recovers consciousness, and, hearing the frenzied, arms herself with a revolver and attempts to overcome the thief. The revolver goes off, and the bullet accidentally hits the private fire alarm box, turning in an alarm. The fireman and police arrive in time to take the thief into custody. Langdon West was the director. E.

Hearst-Selig News Pictorial, No. 30 (March 11).—Some interesting events of current interest featuring Grace Darling, the Hearst-Selig staff reporter, at the Panama Canal, and including views of the boy farmers receiving prizes from the Department of Agriculture at Washington; colored children of Jacksonville, Miss., cleaning up the streets and back yards; English boys being trained for the navy; German recruits being reviewed before their departure for the front; and views of the steam yacht Erin, which Sir Thomas Lipton has given to the allies for use as a hospital ship. E.

The Champion (Essanay, March 11).—A two-part comedy featuring Charles Chaplin and including what is without doubt the funniest burlesque prize fight ever shown upon the screen. A down and outer finds a horseshoe in front of the training quarters of a prize fighter, and considering it an omen of good luck, enters and is engaged as a sparring partner. He conceals the horseshoe in his boxing glove, and effectually knocks out the prize fighter in the first sparring match, and does it in such an effective manner that the "pug" runs away and disappears. The down and outer takes his place, and his system of training is indiscriminately funny. He uses every known piece of apparatus in a gymnasium, and sets a laugh out of all of them. The night of the fight, after lasting four rounds, he is being pummeled to pieces when his bulldog jumps in the ring and, seizing his antagonist in a spot easy of access, holds him, while the down and outer knocks him out. E.

The Eagle and the Sparrow (Selig, March 10).—Evidently this drama is an attempt to teach a lesson of some kind, probably of an ethical and moral nature, but just what that lesson is is extremely hard to gather. An extremely high-class thief with every luxury in the world is shown successfully stealing a lady's necklace. A poor but honest workingman in destitute circumstances with a sick wife and baby attempts to burglarize the thief's apartment and is caught. But instead of turning him over to the police, the thief feeds him, gives him money, and obtains employment for him. The why and the where and the reason for this story are not at all clear, and because of this density the picture lacks interest. E.

The Fable of the Divine Spark That Had a Short Circuit (Essanay, March 10).—Adapted from the fable of the same name by George Ade. It can be said that the pictures adapted from these fables by George Ade are almost as interesting as the original stories, for although the keen original wit of this inimitable humorist is lost, still there is action enough to somewhat make up for it. A young girl in a country town is very much inflated over her success in amateur theatricals, and goes to the city, where after some work and the expenditure of $500, she receives a diploma from a fake dramatic school. She finds that her country reputation and the possession of diploma do not count for much in the city, and after many hardships obtains a small part in a one-night stand company. The company strands in the Far West, and her clothing is seized by the sheriff. She telegraphs home for money, and is glad to return to the country town and the arms of her country lover. E.

Mustang Pete's Pressing Engagement (Essanay, March 11).—A Victor Potel, Harry Todd, and Margaret Joslin comedy that has several amusing situations of the peculiar brand of humor of this well-known trio. Slippery Slim, the tailor, takes advantage of his rival when he appears in his shop to have his trousers pressed while he waits, and burns a hole in the nether garments with a hot iron. He then drives away with the girl, but the rival is revenged when he causes the horse to run away from the wagon, and while Slippery Slim is pulling it home crawls in and makes his rival pull him also. E.

His Own Hero (Biograph, March 11).—A split-reel comedy in which a tramp falls asleep in front of a moving picture theater and dreams that he is the hero of a thrilling drama in which he dramatically rescues a girl from bandits and receives a large reward, only to be awakened by the gentle method of a policeman's club on the soles of his feet. On the same reel with Mud and Matrimony. E.

The Stage Coach Driver and the Girl (Selig, March 9).—A good Western melodrama with some beautiful scenery and good photography featuring Tom Mix, Louella Maxam, and Goldie Colwell. Either the illusion was perfect, or the actors used real bullets in their guns for immediately following each shot one could see the little cloud of alkali dust kicked up by the bullet. And if they were real bullets they came mighty close to the people they were meant for. A good exciting Western picture. E.

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REVIEWS OF FEATURE FILMS

"A WOMAN WENT FORTH"

Two-Part Lubin Drama by Shannon Fife. Produced by Joseph Kaufman and released March 8.

Ethel Rogers, the wife ..... Ethel Clayton
Jack, her husband ..... Joseph Kaufman
Diggs, rival architect ..... Herbert Fortier
Guy Denton, the dissolute ..... Jack Dejson
Claire, an idle woman ..... Florence Hackett

There is a lot to this feature treated in an artistic and suggestive way. To best discuss it, perhaps a short synopsis, first, is best. The young wife is a sculptress, her husband an architect. The latter decides to go in for the competition for a prize gate, offered by the city. A rival architect offers his dissolute nephew money if he will manage to keep the husband-architect engaged socially. While this would seem at the instant to start to warrant watching as the main theme speculation is lost—instead the family life of the couple is quite thoroughly dissected in the process of the husband's trying to win the prize.

Mr. Fife treats in a rather reverent manner the single bed problem, and other contributory causes for a childless house. He also heaves a couple of bricks at society in having the wife name a semi-nude statue, which she has just completed, "Fashion." Another influence in their lives is the daughter of the housekeeper. Another, still, is the woman's love of fine clothes despite a young architect's meagre salary. The spoiling of the completed plans by the worthless nephew is still another. Not the least important is the way in which the husband is persuaded by the nephew to frequent the club, whereas up to that time he had stayed at home, since his marriage, almost entirely. Then the wife sits down and dreams, and what passes through her mind has its psychological basis in all the events that have preceded. Needless ot say, the right conclusion is reached, and while friend husband wins his prize, his mate is knitting socks for a future soldier.

Thus the offering is built of a number of incidents, affecting and illustrating the central couple. Then comes the dream, a mixing bowl for the character and incident ingredients, as fine a piece of symbolical work as it has been our pleasure to see so far. It will mean much more to some audiences than to others, but even the most unimaginative will find plenty to interest them. In his form of construction we are indebted to the author for something novel and good.

Joseph Kaufman, who also plays the lead, did the staging. Mostly interiors, it blends into the heritage of Lubin settings and tintings, and is without a directoral blemish unless one except the fact that the statue the wife threw down, supposedly of her own modeling, was a plaster of paris one, whose broken fragments showed only too plainly. F.

"THE HERMIT OF BIRD ISLAND"

Three-Part Lubin Drama Written and Produced by George Terwilliger and released March 4.

Dave, the young fisherman ..... Earle Metcalfe
Earle of Betwood ..... Kempton Greene
Agnes, his fiancee ..... Mary Keane
Viola, his poor cousin ..... Hazel Hubbard

There is much that is good and nothing bad in this offering, while if some of the good—such as the life on "Bird Island" had been carried out by itself, or if the offering had devoted its entire attention to the motor boat racing, each might have been a two-reel triumph. The conjunction of these with the presence of an insipid earl go to make three thousand feet of very interesting film, however, in which George Terwilliger has introduced at least one new effect. With five speedy motor boats in the race he follows them by aeroplane and takes his pictures of the flying craft quite in the way the camera nowa-days follows up a runaway or rides alongside any moving vehicle on land.

The stuff that hermits are made of is shown when the young fisherman is disappointed in love, for to have the motor boat of the earl, her finance, win, the girl persuades the fisher-lad to race the craft. Comparatively minor reasons influence the most momentous events and our hero, to forget, swims to "Bird Island" with its palm leaf huts, an endlessly pretty beach line, and the most luxuriant of vegetation, but no birds. This, however, is but one of many instances, we presume, where a colloquial name has persisted long after the reason for its application had ceased to exist.

To the island comes the poor young cousin of the earl, whom that individual had insulted by presenting with many gowns, all of which she imagined were paid for by her fifty dollars and the fact that the earl knew the manager of the store. We are highly indebted to fiction for preserving the theory that such innocence still exists. The girl drifts in a row boat to "Bird Island," and here begins the strange life of the man who wants to hate woman and the girl who is lonely and wants to talk to someone. The earl and his party land on the island and find the poor young cousin defended by the fisherman. Quite naturally enough, the young folks marry, but unlike other desert island romances, this couple elect to spend their honeymoon on the fruitful island where their strange acquaintance began. Kempton Greene is noticeable in the most eccentric of character parts, that of the small, vacant and vacillating earl. The rest of the cast are good in roles whose familiarity gives them less opportunity of excelling distinctively. F.

"THE CELEBRATED SCANDAL"

A Five-Reel Adaptation of Jose Echegary's Novel Made by Elaine Sterne.

Teodora ..... Betty Nansen
Don Julian, her husband ..... Edward Jose
Don Severi, his brother ..... Walter Hitchcock
Mercedes, the latter's wife ..... Helen Robertson
Alvares, the enemy ..... Stuart Holmes
Trueste, the youth ..... Wilmuth Merkyl

Intrinsically, "The Celebrated Scandal" is a good play but it will suffer most by comparison with other features, for in filmdom as well as stageland the tendency of the times is the punch—the vital motive that will bring you, heart-throbbing and breath-taking, against the seat's edge. This picture, on the other hand, is a quietly earnest story, a mixture of tragic events and exalted motives gone wrong. And it is above all a sharp lesson on the gravity of gossip.

To fit Betty Nansen, the Danish actress, Elaine Sterne was given this Spanish novel, by Jose Echegary, and free rein to her imagination, both strategically and scenically. Fortunately, as judged by the few exteriors, the author kept her scenario charge mostly indoors. But the plot contains many admirable qualities. With such a story of intricate entrances and exits, one where the producers failed to contrast their sets to any great extent, the clearness which characterizes the action as the cast sextette exchange visits, and more freely and frequently in the development of the play, from one place to another, is quite remarkable. The theme is the power and effects of gossip. How the author brings this first vague rumor from the public square into full-crying scandal in the home it affects is an example of as deft, clear, and effective a picturing as we have ever had the pleasure to approve.

Betty Nansen is a typically European actress in appearance. She is stately, of great dramatic repression in the part demanded of her, and of a fairly likable presence. Edward Jose, as her husband, continues his most enjoyable acting for the camera; he is undoubtedly the principal character and does the best work. Wilmuth Merkyl as the young man whom gossip associates with the other man's wife, is quite acceptable in the part of innocent but circumstantially convicted youth. The rest of those listed are also quite as well as several others, although some looked more Iberianesque, as with the settings, than others.

As Miss Sterne so prettily words it (and this is a sample of some very literary inserts), "An old story gentleman: it's not the first time an old fool has been tricked by a young wife and a faithless friend." The speaker is a man, would-be-traitor to his country, who had been found out by the youth's father years before. In revenge he plans to gossip about the relationship of the youth whom Don Julian has taken into his house, and the Don's wife. How this gradually spreads until it leads to two duels, one in which Alvares, the enemy, kills Don Julian, and the other where that traitor is killed by the youth, is the author's as well as the actors' greatest achievement. It ends with the Don's death, and a full realization that the tragedy enacted will give place to the drama of day-by-day life. F.

Runaway June, Episode No. 8 (Reliance, March 6).—Her Husband's Enemies is the title of this instalment. From the synopsis one reads that after the fatal accident in the preceding installment June, the chauffeur, and Mrs. Villard (readers will probably know who she is) are taken to the hospital. Here they all three recover slowly. In the meantime both Ned, June's husband and a woman, presumably Bize's wife, dismiss their detectives as useless. Ned retains one detective, who gets on the trail by discovering a fine photograph of the fatal automobile accident. The detective and Joe spend much of the remainder of the reel in trying to trace Bize and the girl. In the hospital June has meanwhile received permission to be a trained nurse (just like that), which at any rate gives the possibility of wearing a new costume. In her new role she is placed in charge of a delirious patient, the chauffeur, and from him she hears another phase of the money question between man and wife. Long and repetitent sub titles were evident at every turn. It must be said, though, that Marc Edmund Jones has done his best to make his story clear, which rendered the inserts necessary. The cast continues as big as ever. F.

To Redeem An Oath (Laemmle-Universal, March 24).—The second offering under this new Universal brand makes a good picture with an interesting story well told. Frank Lloyd, however, would do better to stick to heavy roles rather than attempt to play leads. Not that I want to disparage his work, but he is much more satisfactory in the heavier parts. Two full reels are required to tell this story of an elder brother's devotion to what he considers his duty, even to the extent of voluntarily giving up the girl he loved. The elder brother has sworn an oath to devote his life to the happiness of his invalid brother, because as a boy he was unintentionally responsible for his brother's injury. He is in love with a girl, Helen Leslie, but gathering the impression that his brother also loves the same girl relinquishes her to him. It develops later that the invalid is in love with his pretty nurse, Olive Fuller Golden, and the two love currents are diverted to their proper channels. Helen Leslie left much to be desired in a part that had possibilities under proper treatment, and Olive Fuller Golden was pleasing in a negative way. F.

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